CINEMATOGRAPH WEEKLY

Kine Weekly

APRIL 21, 1960
Vol. 515 No. 2742

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HOME AND OVERSEAS

They found gold

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THE

DAY

THEY

ROBBED

THE

BANK

OF

ENGLAND

Thrills coming from Metro-GOLDMINE-Mayer...

ALDO RAY

in a Summit Film Production

THE DAY THEY ROBBED THE BANK OF ENGLAND

also starring

ELIZABETH SELLARS · PETER O'TOOLE · HUGH GRIFFITH
KIERON MOORE · ALBERT SHARPE

Ben-Hur
Academy Award
Winner: Best
Supporting Actor

Directed by JOHN GUILLERMIN

Produced by JULES BUCK

Screenplay by Howard Clewes

Based on John Brophy's novel · Film Adaptation by Howard Clewes and Richard Maibaum

An exciting topical adventure story that will thrill audiences everywhere

Welbeck Film
Distributors Limited
present

RICHARD
GREENE

EVA
BARTOK

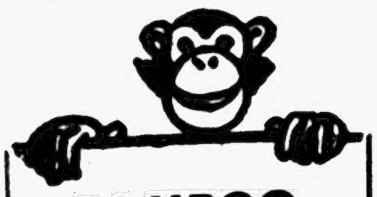
BEYOND THE CURTAIN

also starring
MARIUS GORING

Screenplay by John Cresswell and Compton Bennett

Produced by John Martin Directed by Compton Bennett

RANK FILM DISTRIBUTORS LTD.



Kine Weekly

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News highlights . . .

Another ABC bowling centre

ANOTHER CINEMA is to become a Ten Pin Bowling centre. Associated British Cinemas has announced its plans to open a new centre on the site of ABC's Princess Cinema, Dagenham, Essex.

Reconstruction work will begin soon, with completion scheduled for September.

It will be the company's second bowling centre—ABC has just completed an arrangement to take over the management of Britain's first centre at Stamford Hill, which was opened in January by the American Machine and Foundry Company on the site of the Super Cinema.

Gordon Coombes, who has been with ABC for a number of years and is at present North-East London District Manager, has been appointed to supervise the company's bowling establishments. He takes up his new position on April 25.

ABC's assistant managing director, Bill Cartlidge, is at present in America studying latest developments in ten pin bowling operation.

Gala—Films de France deal

GALA FILMS will handle the physical distribution of all Films de France's product from May 1.

Kenneth Rive, managing director of Gala, and Ingram Fraser, managing director of Films de France state that the agreement offers important advantages to both companies.

With the increasing number of cinemas controlled by Gala, a much wider distribution pattern will be available to Films de France, and for Gala a substantial list of top Continental successes of the past few years together with the three new Films de France releases, "The Game of Love," "La Main Chaude," and an outstanding Franco-Russian picture.

Rank buys Balchin play

RANK has bought the rights of Nigel Balchin's original screenplay "Destruction Test" from 20th-Fox and plans to put it into production almost immediately with two top stars and one of Britain's foremost directors.

The story tells of the adventures of a Resistance man chosen for a dangerous wartime mission because of his experience as a yachtsman.

20th-Fox takes Vantage 'Wilde'

TWENTIETH-FOX is to distribute Vantage Films' "Oscar Wilde"—the one with Robert Morley—and a double première has been arranged for London and New York next month.

A cable from Fox president Spyros Skouras in New York said the picture had been taken for world-wide distribution. In addition to Morley the film features Ralph Richardson, Phyllis Calvert, John Neville, Dennis Price and Alexander Knox. It is now being directed at Walton Studios by Gregory Ratoff from Jo Eisinger's screenplay.

WILSON TO PROBE INDUSTRY FOR UNIONS

HAROLD WILSON is to conduct an inquiry into the economics and management of the film industry on behalf of the Federation of Film Unions.

It will cover all fields of the industry, including aspects of television which affect film production and the employment of members of the unions in the federation.

"He expects to submit an interim report before the end of the year and then spend further time over the next year or two on the problems disclosed," stated the FFU this week announcing that Mr. Wilson had accepted their invitation to conduct the inquiry.

Federation president Sir Tom O'Brien told KINE.: "We have been considering the matter for some time. There is a need for an interim inquiry because the industry is by no means in a satisfactory condition both in regard to its structure and administration."

He emphasised that the inquiry was not prompted by the five trade association's rejection of the FFU policy plan to control the release of films to TV. "The reply of the Five A's only emphasises the completely chaotic outlook on the part of the industry and, therefore, the need for an inquiry of this nature," said Sir Tom.

The FFU statement invited individuals and organisations in the industry to submit written or oral evidence to Harold Wilson at the House of Commons.

CEA warning on films for TV

WARDOUR STREET rumours that television rights in films were being acquired or negotiated by third parties outside the industry with the intention of selling them to TV contractors, have prompted action from the CEA.

The CEA executive committee strongly condemned such sales or negotiations when it met last week.

And the executive made it clear that the association would take action against people who sold films in this way just the same as if the sales had taken place direct and not through a middle-man or third party.

General secretary Ellis Pinkney commented after the meeting that there was no proof that anyone in the industry had sold films in this way.

The matter was simply a subject of trade rumours which it was hoped were groundless.

Viewpoint

A WORTHY FUND IN NEED

THE final accounts for the Royal Film Performance this year are expected to show the highest revenue for the CTBF for some years. Ticket sales, particularly in the higher price categories, went exceptionally well, and the souvenir brochure realised more than £10,000 in advertising revenue, one of the highest figures ever obtained.

This is indeed rewarding for all those who worked so hard to make the industry's night of the year not only a brilliant social event, but a financial success as well.

The latter, of course, is vital to the CTBF for the Royal Film Performance produces the largest single source of income to the fund.

The success of the performance, however, should not be allowed to overshadow the highly commendable work that goes on up and down the country on behalf of the fund.

The council is extremely grateful to companies and individuals for their contributions, and to the provincial committees which are active in the interests of the CTBF. For example, extremely valuable efforts are made by the committees in Cardiff, Newcastle, the Southern Midlands, Northern Ireland and Notts and Derby.

Yet, in spite of this widespread endeavour it is a sad fact that the annual revenue of the CTBF is declining, partly due, no doubt, to contraction within the industry.

But in spite of the difficulties, there is much that can still be done by willing hearts in the industry to improve the income to the fund. We are reminded of the Reginald Bromhead and Sir Arthur Jarratt Memorial Funds. The Wall of Signatures scheme needs to be pushed a little harder.

We might also reflect upon the voluntary staff contributions scheme which is continuing to show a decline in annual revenue.

The industry is exceedingly generous in support of worthy causes. But perhaps we could all spare a little more thought and effort to help the CTBF which so admirably cares for the needy in our own industry.

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Long Shots

THERE is another report, this time from Germany, which supports our story of a few weeks ago that the Bonn government had decided to remove the restrictions on the import of films from Britain, among other countries, but not including France and Italy.

The Anglo-German films agreement signed a few weeks ago provided for the import into Germany of films over and above the figure for which licences had previously been granted.

Asked about the earlier German report, Arthur Watkins at his BFPA press conference, recently, said he thought some news was imminent but so far I have not been able to elicit any confirmation of this latest report from the Board of Trade. But there seems to be a distinct possibility that there will soon be no discrimination against the entry of British films into Germany.

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AFTER the CEA executive committee meeting last week, Ellis Pinkney left for Milan to attend a meeting of the International Federation of Exhibitor Associations.

He was also attending a meeting of the recently-created Bureau Internationale du Cinema (BIC). This body represents the international federations of producers, distributors and exhibitors.

It will be recalled that the British distributing companies recently formed a committee so that they could be represented in BIC, through the newly-formed International Federation of Distributors.

The reason for this was that the KRS felt that it could not be represented in the international federation and so far the MPEA has declined the invitation to join.

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WE should not be too pessimistic about the 15 per cent. drop in the American attendance figures for March, compared with last year.

Columbia International's new executive vice-president, Mo Rothman, here last week for talks with Mike Frankovich, is of the opinion that the upward swing in admissions will continue because of the higher quality product emerging from the studios.

But he did not think that higher admissions in the U.S would lead to a substantial increase in production output from Hollywood. It is impossible to find sufficient stories—and talents—of the calibre required today to boost output, he explained.

Mo's talks with Mike were very much concerned with British and European production which comes under Mike's wing. It represents approximately 50 per cent. of Columbia's total output, a fact which underlines the international character of the corporation's production activities.

It was encouraging to hear that the world-wide earnings of Columbia's British pictures have steadily increased in the past few years. That is one very good reason why Columbia aims to maintain production here at the same level.

The Columbia V-P has high hopes for Carl Foreman's "The Guns of Navarone." It [has] the potential of "Kwai," he observed. [It is] expected to be ready for showing before the end of the year.

After the talks last week, Mike Frankovich had production discussions in Nice and Paris and then left for New York.

The question of Mike's appointment to a top job with Columbia in the U.S is still open, I understand.

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VAL GUEST, who is currently producing "The Full Treatment" for Hammer as a Columbia release, was highly delighted on Tuesday when he gave me the news that "Expresso Bongo"—his British Lion-Britannia picture—had shattered the all-time record at the New York Sutton when it opened there on Monday last week.

This news is indeed exciting, for it does mean that "Expresso" has done better than any American film, as well as British picture, previously shown at the Sutton.

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AN indication of the importance with which Rank is treating publicising of feature films on television was given to me by Pinewood publicity chief John Behr.

With his own cameraman-director, John Abbot, he is in Spain with the "Singer Not the Song" unit shooting material for television. He aims to be out there for a fortnight shooting up to 17,000 feet which will later be edited into programmes—from three minutes up to half an hour—for the small screen.

John will cover not only the beautiful Malaga and Granada locations used in the Roy Baker production but plans also to introduce the stars of the film—Dirk Bogarde, John Mills and Mylene Demongeot.

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LION INTERNATIONAL'S Victor Hoare is delighted that "I'm All Right Jack" was exceptionally well dated around the world over Easter.

It was playing in important key cities as far apart as Auckland, in New Zealand and Toronto, in Canada.

As a matter of fact, at the time of Victor's report the film was playing in its fourth week in Auckland and its sixth in Christchurch, New Zealand.

Victor tells me it was also playing its fourth week in Sydney, Australia, where it was filling the magnificent State Theatre, a 2,500 seater, and also was playing concurrently in 25 suburban houses.

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THERE is a happy story, too, about the playing of the Boultings' film in Europe. It was in its fifth week in Stockholm and was showing at

continued on page 6

News of the Week

Levy: CEA goes to BoT on May 3

MAY 3 has been fixed as the day for the CEA delegation's further meeting with the Board of Trade to discuss the association's submission on the production levy.

It is understood that in view of cinema tax abolition the association will want to amend its original proposal that the levy exemption limit be raised from £150 to £200.

Ellis Pinkney, CEA general secretary, told KINE.: "Our report was prepared and submitted in advance of the Budget and, therefore, we may want to amend slightly the representation made in the memorandum concerning the lifting of the exemption limit."

The CEA's submission to the Board of Trade on the production levy appears in the executive committee report, which begins on page 7.

Registration of newsreels

THE FORM in which applications must be made for the registration of newsreels as British quota under the new Films Act, the fee payable and the registration particulars which distributors are required to send to exhibitors, are set out in a new statutory instrument.

It is called the Cinematograph Films (Registration of Newsreels) Regulations, 1960 (S.I.1960 No. 712), and copies can be obtained from H.M Stationery Office, Kingsway, London, W.C.2, and branches, price 4d.

A world record run for 'South Pacific'

"SOUTH PACIFIC" completes 104 weeks at London's Dominion Theatre, Tottenham Court Road, today (Thursday), and now holds the world's longest Todd-AO run record. A similar celebration will be held at the Gaumont, Manchester, next week.

More than eight million people have paid at the box-office to see "South Pacific" in fewer than 26 cinemas throughout the country.

Twentieth Century-Fox states that hundreds of people have seen "South Pacific" over and over again.

Lord Rank attends BFF film premiere

LORD RANK yesterday, Wednesday, attended a London premiere, at the National Film Theatre, of the new Children's Film Foundation film, "Caught in the Net." Before the performance the British Film Institute made a presentation to Lord Rank in recognition of his pioneer work in the production of entertainment films for children.

From April 19-22 the theatre is presenting a selection of films made for children, including features, shorts and serial extracts, representing the work of the Children's Film Foundation and the earlier Children's Entertainment Films.

On Saturday the theatre will show this year's award-winning films and a selection of those that were short-listed in the annual children's film-making competition arranged by the *News Chronicle*. The award-winning films were "Bunny Brother" (Lionel Road County Primary School, Brentford), "Paper Chase" (Cornwall Secondary Modern School, East Ham) and "Mateo Falcone" (Sevenoaks School, Kent).

Variety's new film unit in Birmingham

VARIETY CLUB'S new free film unit to provide shows for children in homes in the Birmingham and Midlands area was inaugurated in Birmingham recently. The Mayor of Birmingham officiated at a ceremony to launch the service.

The vehicle was financed by property magnate Jack Cotton, a Variety member, who donated £1,050 for its purchase. The unit was being dedicated to Mr. Cotton, a Birmingham man.

The vehicle is equipped with the most modern equipment and films shown will include CinemaScope and colour subjects, each carefully selected for children.

Under the supervision of Variety's films-for-children committee, A. H. Jacobs, in charge of working operations, has compiled a schedule of homes to be visited, and the Birmingham-based unit will initially service 14 in Warwickshire, Derbyshire and Worcestershire.

Royal wedding film from RFD on May 9

RFD's special film of the wedding of Princess Margaret to Anthony Armstrong Jones is to be called "Wedding in Springtime."

It will be a two-reeler in full colour, qualifying for British quota, and will be generally released on May 9.

RFD states that the number of copies will be strictly limited, and exhibitors are urged to make their reservations through their local RFD branch as soon as possible.

Hungarian actress is honoured

EVA RUTTKAI, star of the widely-praised Hungarian film "At Midnight" has been given her country's top award, the Kossuth Prize, for her playing of Natasha in a Budapest stage production of "War and Peace."

With the award goes a cash prize of 35,000 forints—about £1,050.

Smallest grant goes to the CTBF

OF a total of £160, representing accumulated contributions from Southampton cinemas under the Sunday Entertainment Act, the CTBF is to receive only £5.

The CTBF grant is the smallest in the list. According to a report presented to the latest meeting of the Borough Council, the Town Planning and Estates Committee has decided to allocate £15 each to the Southampton and District Magistrates' Court Relief Fund, the Guide Dogs for the Blind Association, and the Southampton division of SSAFA.

This giant Easter egg was donated by Van Houten Ltd. as first prize in the Film and Television Sports Association's Easter raffle, drawn at the BFPA offices. After display at Selfridges, the egg was handed over by the winner, John Clarke, to Miss FISA for presentation to the Great Ormond Street Hospital for Sick Children. On the right of the group is R. F. Frost of the BFPA

'Angry Man' release

TO MEET earlier general release commitments, Columbia Pictures' Fred Kohlmar Production "The Last Angry Man"—the Royal Performance film—has been set for release on May 9. The film will commence on the National Circuit from this date with some earlier pre-releases.

Our short for Cannes

"WINTER QUARTERS," produced by Selwood Productions, has been chosen as Britain's official short film entry for the Cannes Festival.

Telephone change

THE telephone number of Warner-Pathe's Dean Street office has been changed to Gerrard 6255-6-7.

The departments working at that address are: 16-mm. Dispatch; Anglo-Amalgamated Dispatch; Ad Sales and the office of A. E. Ellis (technical manager).

The dispatch of Warner-Pathe features, shorts and Pathe Newsreels will still be handled from Warner-Pathe House, Wardour Street (Gerrard 5600).

Kine. booking guide

IN THE KINE. Booking Guide for March, 1960, published in the issue dated April 7, "Bluebeard's Ten Honeymoons" was listed with an X certificate. The film has an A certificate.

CEA BRANCH REPORTS

Bid to force cinemas to screen safety films

SUSSEX.—A recommendation that cinemas should be required by law to use road safety propaganda on their screens or over their public address systems has been sent by the Kent and Sussex Accident Prevention Federation to the Royal Society for the Prevention of Accidents.

The branch was told about the resolution by Ray Taylor, manager of the Regent (Brighton), who is a member of the Brighton Road Safety Committee. He said he had voiced a strong protest against the resolution, and on his suggestion the branch agreed to refer the matter to the general secretary.

Said secretary Arthur Taylor: "The implication is such that if it passes the society they will obviously try to enact legislation."

Portsmouth thanks tax committee

PORTSMOUTH.—The branch decided to send a letter of thanks to the Entertainments Tax committee for its efforts on behalf of the industry in getting the tax abolished.

E. W. Burden, the branch secretary, said: "This is a step forward but it remains to be seen what the ultimate effect will be."

Arrangements were discussed for the joint summer outing with the Sussex branch which will be held at Southsea, on June 21.

The programme will include lunch, a cricket match and dinner.

Notification was received that A. E. Randall has replaced M. Shipman as nominee for the Empire, Havant.

In future, branch meetings will only be held every other month although special meetings will be called if anything urgent arises.

LETTER TO THE EDITOR

Away with the 'New Entertainment Tax'

YOUR REPORT of Lord Archibald's remarks about the tax and levy on page 7 of your issue of April 14 makes one wonder whether the levy should now be called the New Entertainment Tax.

This cinema pays the following levy on its seats:— 3s. 6d. seat—levy 3d.; 3s. 3d. seats—levy 2¼d.; 2s. 6d. seats—levy 2d.; 2s. 3d.—levy 1½d.

Children's seats: 1s. seat—levy ¼d.; 1s. 6d. seat—levy ¼d.

Now the good Lord wants more, although he admits that attendances are still falling.

Where are we going to get the money from? I for one, think that the time is now right for British productions to stand on their own feet and not on ours.

Bearing in mind that the distributors and producers will be sharing about 25-50 per cent. of the tax relief, the levy is now nothing more than an imposition in the true sense of the word.

The new slogan for all exhibitors should be: "Charity Begins At Home."

WILLIAM MISTLIN.

Lido Cinema,
West Ealing,
London, W.13.

IN BRIEF

● The Kino, Co-operative Street, Crewe, has closed down at the end of its lease. The owner, Arthur Hand, is to continue business with his other cinema in Crewe, the Empire.

Half of Crewe's cinemas have closed in recent years, leaving three survivors, the Empire, Gaumont and Odeon.

● A big property deal said to run into five figures has been made at Otley and includes the Kirkgate cinema, which is to close down in June, a confectioner's shop, a photographic studio, a newspaper branch office and offices used by Otley County Court. The properties are owned by Otley Entertainments Company, Ltd., a subsidiary of Star Associated Holdings, Ltd., and have been purchased by Beckfoot Properties, Ltd., of Bradford.

● Pentland Hick, managing director of the Gaiety cinema, Scarborough, has bought the Central, Pickering, from Jack Prendergast. Mr. Hick states that the purchase of this cinema has nothing to do with the Gaiety theatre company.

● Well known locally for some 30 years for the active part she played in the management of two cinemas and two theatres controlled by her husband's company, Skegness Entertainments, Ltd., Mrs. Jessie Wright has died at her home in Arcadia Crescent, Skegness, after a long illness, at the age of 58. Her husband, J. M. Wright, is general manager of Eastern Counties Cinemas, Ltd., and their only son, G. M. Wright, is with Skegness Entertainments, Ltd.

● Another Derbyshire cinema—in the market town of Wirksworth—is to be closed this month, in spite of the Chancellor's abolition of cinema tax. It is the 20th cinema in Derbyshire and Nottinghamshire to close in the last 15 months, and the manager, G. F. Ranger said: "The tax relief makes no difference. Falling attendances are to blame."

LONG SHOTS

—continued from page 4

Easter in Paris, Brussels, Amsterdam and Copenhagen.

They loved the film in Stockholm, apparently. The business during the first four weeks was running at an average of 80 per cent. of capacity, and Victor received an SOS for additional prints to meet the demand.

In Toronto where the film was in its second week, the trade papers were recording "smash" business. Looking into the records, Victor found that the first week's business was 50 per cent. better than any previous Lion booking and, furthermore, there was no fall-off in the second week.

Victor is greatly encouraged by the overseas business on the picture and is now looking forward to an early opening in New York where Lion for the first time has booked the film into the Guild Theatre.

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BY the death of S. I. Adler, Columbia has lost the services of a financial expert who was intimately associated with the ambitious British and European production programme that comes under the wing of Mike Frankovich.

Mr. Adler died on the Monday before Easter at Middlesex Hospital where he had recently undergone an operation. He was 71.

A director and financial consultant to the British company, Mr. Adler was probably not well-known to the industry at large, but most of the industry's top executives had had dealings with him before he joined Columbia in 1954, when he held a post in the Exchange Control of the Bank of England.

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ONE of Britain's best known exhibitors, Llew Edwards, died on Wednesday, last week, following a heart attack.

He had been associated with the cinema trade since 1919 and became managing director of Rhyl Entertainments in 1937 on the death of his brother, R. Edwards, who was mainly responsible for the formation of the North Wales section of the North Western branch CEA in 1934.

Llew was chairman of the North Western branch in 1946-47 and chairman of the North Wales section (which has now ceased to function) in 1939 and 1949. He was for many years a member of the Flintshire County Council, and for 20 years up to 1938 a member of the Rhyl Urban Council, of which he was chairman about 1928. He also served as a JP.

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STANLEY BELL, I hear, has retired from Pearl, Dean and Youngers. His association with Harry Adley goes back over 35 years.

Stanley's immediate plan is to take a short rest. Then, I understand, he proposes returning to the industry but not in the screen advertising field.

In the meantime, Stanley would like to remain in touch with his many friends in the trade, particularly those on the exhibiting side of the business. His address is 7, Iverna Gardens, W.8.

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PETER RIGBY of Robert Rigby, Ltd., left for New York on the *Queen Mary* sailing just before Easter.

He will be in the U.S for two or three weeks studying the equipment market and having talks with agents handling the sales of Rigby Premier apparatus in America.

Time permitting, he may also make a flying trip to Canada before returning to London by air.—**The Stroller.**

CEA Executive Committee meeting—April 12

In attendance: A. Davis (in the chair), S. K. Lewis, Lord Westwood, J. D. Richards, C. H. V. Brown, Wyndham Lewis, T. F. Massicks, G. H. Gee, E. J. Hinge, E. F. Pinkney (general secretary), C. S. Algar (assistant secretary), R. H. Dewes, J. H. McLaughlin, T. H. Fligelstone, A. X. Prendergast, G. Singleton, H. S. Roelich, E. C. Rogers.

A.—The committee has confirmed the following decisions of the Finance and Management Committee:—

(1) Entertainments Tax now having been finally abolished, the committee is asking the honorary treasurer to organise an appeal to members to subscribe to a presentation to Sir Alexander King in recognition of his tireless work to this end over the years.

(2) The committee has received a report to the effect that all claims by branches on the equalisation fund for 1959 deficits have now been settled.

(3) The committee had a long discussion on the subject of CEA finances with particular reference to steps to be taken to make good the expected deficit in the association's revenue for the current year. In the first place, the committee concluded that now that Entertainments Tax had been finally abolished there could be no logic in maintaining the freeze which had been permitted from 1958 onwards in CEA classifications. The committee therefore gave instructions for steps to be taken forthwith for the position in the case of each cinema to be reviewed in the light of its current conditions and classified according to the rules as they in fact stand. Whilst the effect of this would be to bring about some increase in the association's revenue, such increase would not be sufficient either in the current year or on a long term basis and the committee therefore, in regard to 1961 and onwards, decided to recommend to the general council to call an extraordinary general meeting of the association in September to alter the rules regarding subscriptions. The intention in this respect would be to alter the rule on the basis that the rate of subscription in respect of each grade should in future be fixed by the general council, and this would enable a new subscription scale to be brought into effect as from January 1, 1961.

As this still left unresolved the financial position for 1960 upon which there would still be the estimated deficit, there were mixed views in the committee as to whether the amount required should be raised either by a per capita levy on branch funds or, alternatively, a levy in accordance with Rule upon each member of the association. In the case of a levy on branch funds the amount per member required would be £2, whilst in the case of a levy by rule on members individually, the amount proposed is 5s. per cinema in grades 1 to 5 and 50s. per cinema in grades 6 to 10. The committee is asking the general council to state which of these courses is to be adopted.

B.—Not published.

C.—Your committee has received the report of the joint committee of the CEA and KRS of March 24 which it has adopted.

CEA and KRS joint committee meeting, March 24:

In attendance: A. Davis, S. K. Lewis, Lord Westwood, J. D. Richards, E. F. Pinkney (general secretary), C. S. Algar (assistant secretary), E. J. Hinge, J. K. S. Poole, E. C. Rogers, R. H. Dewes.

a.—The special arrangements now operative with the KRS for smaller exhibitors in relation to film hire and the £20 tax rebate continue until June 6, 1960, or such earlier date on which abolition or any further reduction of Entertainments Tax takes effect, and thereafter subject to joint review. In view of Budget day being fixed for April 4, the CEA asked that irrespective of the contents of the Budget, the present arrangements should in any event continue until the next meeting of the Joint Committee of the CEA and KRS on April 28 when the position could be reviewed in the light of information then available. This was agreed by the KRS.

b.—Discussion took place on a barring matter submitted by the CEA Scottish branch in which an existing exhibitor was resisting the creation of a new bar for the benefit of another cinema which had not yet been erected. It was agreed in the debate that no bar could in fact exist in relation to a non-existent cinema and so far as the KRS had made any statements on the matter the same could not amount to anything more than an expression of view as to the sort of bar which might operate in the event of the cinema actually being erected on the lines indicated and that other circumstances remained the same. It was eventually agreed that in the case in point the situation would, in any event, be one in which if the cinema was erected there would be a natural cross-bar between the new cinema and the complainant.

c.—The CEA submitted its report on the distribution of films and explained and amplified the points contained therein. For the KRS it was stated that whilst the members of the Joint Committee had had an opportunity of studying the report, the same had not yet been discussed by their Council, and it was agreed that the report should be further considered at a later meeting of the joint committee after the KRS council had examined it.

d.—The KRS reported that they had given consideration to the proposal for renter representatives to attend in an advisory capacity meeting of CEA branch barring committees. They had, however, reached the conclusion that this suggestion might not be completely practicable in that renter representatives attending such meetings might possibly be biased by commercial considerations and, furthermore, as between one renter and another there might well be a differing view point, having regard to such commercial considerations. In such circumstances they felt that it would be preferable for the local branch meetings to continue as at present.

e.—In continuation of the discussion at the last meeting of the committee concerning a complaint by the CEA on behalf of one of its members that unfair competition was being experienced consequent on 35-mm. shows being given at a training school, further information which had been obtained by both sides was submitted. Following debate it was agreed that from the point of view of admission of the public it should be recommended that the training school cinema be put on a similar footing to a service cinema and, furthermore, the local commercial exhibitor should be given a four week after bar.

f.—The remainder of the meeting was devoted to examination of various points raised by the CEA in relation to the KRS Standard Conditions of Licensing. Good progress was made in that agreement was reached on a number of points of amendment and examination of the conditions will be resumed at the next meeting of the Joint Committee, by which time it is hoped that it will be possible for the CEA to collect together all points which the branches wish to have raised.

CEA and KRS joint committee meeting, April 12:

In attendance: A. Davis (in the chair), S. K. Lewis, Lord Westwood, J. D. Richards, R. H. Dewes, E. F. Pinkney (general secretary), C. S. Algar (assistant secretary), E. J. Hinge, C. H. V. Brown, E. C. Rogers, H. S. Roelich.

A trio of Oscar winners, all for "Ben-Hur" . . . William Wyler for Best Direction, Mary Zimbalist, widow of Sam Zimbalist with the Best Picture award and Charlton Heston for Best Actor

Although prior to the Budget it had been previously agreed with the KRS that the status quo be maintained until April 28, in view of tax abolition granted in the Budget it was decided to hold an earlier joint meeting with the KRS. This meeting took place on April 12 and the following joint statement was agreed:—

"At the meeting of the joint committee of the CEA and KRS on April 12, the subject of the effect of tax abolition on film hire and trading terms was discussed. Time did not permit agreement being reached on all points and the discussions will be resumed on April 28.

In the meantime the KRS has agreed to recommend to its members that in regard to existing break figure contracts and similar contracts to be negotiated in the near future, whatever new terms are eventually arranged on an individual basis, such terms shall be retrospective to April 10.

The KRS has also agreed to maintain the present special reliefs in relation to the £20 rebate until April 28 to allow discussion of the future of this arrangement.

Exhibitors will appreciate from the above that pending the continuation of the joint discussions, current negotiations for future bookings need not be held up and if exhibitors so wish and renters are willing they may start negotiations for new terms without further delay."

DISCUSSIONS WITH NATKE

D.—The committee has received a report on joint discussions with NATKE held on April 6. It is not yet possible to report any progress in regard to negotiations and discussions will continue at a meeting which has been fixed for May 5.

E.—The committee has noted the report of the levy sub-committee (previously circulated) which was amended in accordance with the instructions given at the last meeting of the general council and which was submitted to the Board of Trade on March 21. The committee has also received reports of meetings which took place subsequently with the producer associations and officials of the Board of Trade. Whilst in the case of the former as was to be expected there was little if any agreement with the views of exhibitors contained in the report, the CEA representatives who attended the meeting at the Board of Trade felt that the officials there had received the report with understanding and a further

meeting with such officials has been fixed to take place on May 3.

BRITISH FILM PRODUCTION LEVY
(Report of Finance and Management sub-management sub-committee, March 3).

1.—At the meeting of the general council in November, 1959, the following resolution submitted by the Northern branch and supported by other branches, was considered:

"The members of the Northern branch think that the time has come for a review of the levy in the light of the producers' need and the exhibitors' ability to pay, and request the general council to investigate the position, as well as the effect of the present basis of distribution."

Following lengthy discussion of the resolution in the general council, it was agreed that the same be referred to a sub-committee of the Finance and Management committee with instructions to prepare a detailed report for submission to the general council in due course.

The Finance and Management committee met and appointed the sub-committee and it was agreed that such sub-committee should collect and consider all relevant information from the branches and any individuals who might wish to put forward representations on any point covered by the resolution.

2.—Having collected views from a number of branches and individual exhibitors, the sub-committee proceeded to examine the position under the following headings:—

(a) The general position of the levy under Section 2, sub-section 3, of the Cinematograph Films Act 1957 in relation to the overall position of exhibitors and producers.
(b) Detailed matters arising on exhibitors' levy liability.
(c) Detailed matters arising from distribution of the levy.
(d) General matters.

The general position of the levy.

3.—Sub-section 2 of the Cinematograph Films Act, 1957, requires the Board of Trade to raise in each of the ten years commencing October, 1957, by way of levy from exhibitors a sum between £2 million and £5 million, and in determining the amount "regard shall be paid to the prevailing economic circumstances of both exhibitors and makers of British films, as well as the prevailing level of production of such films."

So far as concerns the overall prevailing economic circumstances of exhibitors, the All Industry Tax Committee's recent submission to the Chancellor estimates that for the one year to May 1, 1960, there will be a loss on cinema exhibition only of £5.6 million before allowing for interest on capital, which would represent a substantial additional figure.

In the case of producers' figures submitted to the Chancellor, in respect of 149 feature films out of 273 registered during four years to December 31, 1958, there was a deficit of £4.4 million after allowing for all expenditure during those years and after taking credit for levy payments.

Comparing the respective fortunes of producers and exhibitors during recent years, published statistics clearly show that whilst those of producers have been rising, those of exhibitors have seriously declined. In the period since 1956 the home market earnings of British producers have steadily increased as also, due to falling American product, has their share of the home market itself. During the same period the government has raised the exhibitors' rate of levy contribution and, additionally, overseas earnings of British films have been growing at a substantial rate. On the other hand, during the same period almost 1,200 cinemas have closed at a rate which has risen annually and notwithstanding tax reliefs and increased admission prices, the exhibitors' share of the box-office receipts has fallen by some £4-£5 million.

Reference could, however, also be made to the comments of the Chancellor during the passage of the Finance Bill last year from which it appeared that his concern for the plight of exhibitors was far greater than for that of producers. It also seems that at a time when cinemas are closing at a higher rate than ever before, the level of British production is tending upwards. Whilst this is most welcome, it might seem to some to be inconsistent with the claim of producers that the existing levy rate is inadequate. Furthermore, from a material point of view, few producers appear to give an outward show of anything other than prosperity and this inevitably exercises the minds of exhibitors.

Information on the subject of the earnings of films is generally speaking not extensive though, on the other hand, paragraphs from time to time appear in the press which cannot help but make exhibitors wonder whether their levy payments are really necessary. For instance, it was reported some while ago in the *Daily Express* that in 1958 76 British films earned almost £10 million in America which was almost as much as 585 non-British films also imported into America. "The Bridge On The River Kwai" was quoted as earning by itself £5 million in America and "The Key" £714,000. Another daily newspaper recently quoted a prominent British producer as saying that one of his pictures would make him at least £250,000 profit. It is not surprising that in the light of the position described above a large number of exhibitors feel strongly on the subject of the levy and ask for an urgent review of the Statutory Levy which is now imposed upon them.

It is not known to what extent the British producers supply to the Board of Trade complete and detailed figures of losses and profits on every individual film but the present absence of public information, except as may be published in the press, is causing widespread unrest amongst exhibitors. If the levy is to be maintained exhibitors insist that they should be supplied with greater information than at present in relation to the need of producers or, alternatively, they should receive a clear assurance from the Board of Trade that information on the lines indicated above has, in fact been made available to the Department and that such information proves the existence of the producers' need and justifies a levy on those exhibitors with ability to pay at whatever rate may from time to time be fixed by the relevant Order.

From an overall exhibitor point of view exhibitors now see little, if any, economic justification, while the present situation continues and the present Act remains in force, for a levy in excess of the minimum figure of £2 million. On the other hand, it would be generally acknowledged by most exhibitors that:

(a) The need of producers for some degree of support must be accepted if production is to be maintained, and
(b) Whilst the payment of a levy is beyond the prevailing economic circumstances of many exhibitors, this does not apply to all exhibitors.

It would presumably be equally acknowledged by British producers on their side that:

(a) It would be unreasonable to expect an exhibitor to pay a substantial sum in levy each year and yet not operate at a profit.
(b) The need of some producers for a levy is less in some cases than others, to the point of it becoming entirely superfluous in certain cases.

Exhibitors' Levy Liability.

4.—The complaints of exhibitors in relation to the present incidence of the levy fall in general under two headings:

(a) The inability of exhibitors to obtain British feature films, notwithstanding the fact that they have subscribed substantial levy payments towards the cost of their production, and
(b) The inability of exhibitors with inadequate takings to afford levy payments.

The exemption figure of £150 net at present operating and which was fixed in a more or less arbitrary fashion and without reference to any particular reasoning is felt to be too low as well as too rigid for application in cases where the circumstances may vary widely.

5.—To illustrate the first of these headings of complaint a few examples are given:

(i) A first-run independent centre of town cinema paying £2,416 levy in the quota year 1958/59 but only able to obtain three first-run British pictures, thus averaging £800 levy in respect of each British film obtained.

(ii) A similar hall paying £2,308 in levy obtaining no first-run British films and five second-run British films, averaging levy payments at £461 per British film second-run.

(iii) A subsequent run cinema paying £1,[illegible] in levy and obtaining 14 British films. In this case the average rate of levy per British film was £[illegible]6 against the average receipts in respect of each 14 British films of £217 per film.

(iv) A similar cinema paying £987 in levy and obtaining 7 films, showing an average levy payment of £140 per film against an average receipt on each of the 7 British films of £250 per film.

Various suggestions have been made for dealing with the first of these headings such as the gearing of levy liability to:

(a) Quota liability.
(b) Run of the cinemas concerned.
(c) Degree of local opposition, etc.

The view of the sub-committee, however, is that very considerable complications would be met in devising an all-embracing and workable formula to give effect to these suggestions owing to the differing circumstances in each case. Additionally, the feeling of the sub-committee was that any new conception of levy liability which might act as a disincentive to the showing of British films should be avoided. The sub-committee considered that while exhibitors who were paying the levy but were unable to book British pictures might well feel some sense of grievance, the position was a good deal worse in cases where, additionally, those exhibitors were running at a loss. In consequence, owing to the very great difficulty of working out some clear and equitable scale of levy to give effect to the above ideas, the sub-committee came to the conclusion that in cases where losses are being suffered, such losses can only and must be dealt with under the heading of hardship.

6.—As regards exhibitors' inability to afford levy payments, the sub-committee is satisfied that under conditions now prevailing in cinemas generally there is an undeniable case for the lifting of the exemption figure from £150 to £200 net. Whilst the £150 limit sufficed at the time it was introduced, circumstances have now so changed due to reduced admissions not compensated by reduced overheads as to make imperative the raising of the limit to a figure which is adequate under prevailing conditions, i.e. £200.

Apart from calling for the change in the exemption limit, the sub-committee also believes that the use of a fixed exemption limit by itself is too inflexible to take care of cases where, although net takings exceed the exemption figure, economic circumstances applying to the cinema make the imposition of levy liability unreasonable. There are, for example, a number of cinemas taking more than the exemption figure which, through no fault of their own and certainly not as a result of extravagance, are unable to operate at an overall profit. To deal with these cases the Committee recommends that power be given to the Board of Trade or the Agency to set up some form of machinery to exempt cases of hardship. This machinery could, perhaps be on the same lines as operated at the time the voluntary trade levy scheme was in effect. It is appreciated that the operation of a hardship scheme might involve complications but the sub-committee believes that administrative difficulties alone should not be allowed to stand in the way of bringing about a state of equity between exhibitors and producers in relation to the levy.

Exhibitors not illogically point to the fact that as it was largely due to the need to assist British producers in their hardship that the levy first came into being, it would not now be unreasonable for hardship on their own side to receive fair recognition

In addition to the above, the sub-committee also strongly recommends that in calculating

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TECHNIRAMA
THE IDEAL PROCESS
for
70 mm. ROAD SHOWS
(with 6 channel stereophonic sound)
and
35 mm. RELEASE PRINTS
A PRODUCT OF TECHNICOLOR

World Markets

Griffing bids for Telemeter franchise in Bartlesville

NEW YORK.—Henry Griffing, president of Video Independent Theatres Corporation, Bartlesville, Oklahoma, and long-time advocate of pay-TV, is currently negotiating for Paramount International's Telemeter pay-TV system.

Griffing, whose company runs 200 theatres in three states and 14 community television systems in five states, is just back from studying the Telemeter experiments in Toronto. And, he believes, it completely solves the shortcomings of his financially unsuccessful 1957 experiment with closed circuit pay-TV in Bartlesville.

"All the elements missing there have been packaged in Telemeter's three-channel cable operation and brings the theatre-in-the-home concept to its fruition," he said after his Canadian trip.

Main problems

Telemeter, he asserts, overcomes the four main problems of his earlier Bartlesville experiment:—

The customer pays cash for each programme. In Bartlesville a monthly fee of 9.50 dollars was charged.

With Telemeter, the viewer selects and pays for only those programmes desired with prices scaled according to the attraction. In Bartlesville there was no choice.

Bartlesville's programming was essentially confined to motion pictures. Telemeter plans offer a wide variety of programmes—in addition to films.

And fourthly, the Telemeter unit makes a recording identifying each programme purchased by each subscriber. In Bartlesville there was no means of ascertaining how many people—and who—saw what show.

Griffing has one advantage: equipment used in his earlier venture into pay-TV could be re-used with Telemeter.

Recommending fellow exhibitors to study the Toronto operation, he commented: "I have felt in the past, and am now more convinced than ever, that exhibitors have a great future in theatre-in-the-home television. As for me, I want to be the vanguard and am applying to Telemeter for a franchise in my area."

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FOLLOWING Columbia Pictures' decision to issue its own trailers from September, National Screen Services have announced that they will come out with their own versions on the company's pictures.

As they will not be able to use scenes from the films, animation, creative art and live personalities will be utilised.

\+ + +

POOR weather in many parts of the country has been blamed for a 15 per cent. decline in cinema attendances here during March compared with a year ago. It is the first time since February, 1959, that cinema-going has dropped below the corresponding month of the previous year.

\+ + +

WITH fear of reprisals abroad if it goes through, the U.S Commerce Department has joined the State Department in forceful opposition to the IATSE-backed Bill in Congress requiring the labelling of films and recordings made abroad.

\+ + +

SCREEN Actors' Guild strike over, work resumed last week on most of the eight films interrupted by the dispute.

After several false alarms, terms of the settlement call for an actors' pension plan providing for a contribution of 2,250,000 dollars to be made by the majors in ten payments over the next ten years.

As I reported earlier, health and welfare funds are to be maintained by the producers with payments equal to five per cent. of actors' salaries up to 100,000 dollars an actor per picture. The initial payment to this fund amounts to 375,000 dollars.

From features sold to TV after January 31, 1960, the actors' fund will receive six per cent. of the remaining profit after 40 per cent. has been deducted for expenses on distribution deals. On outright sales the expense deduction is cut to 10 per cent.

Under the terms of the agreement, salary minimums for contract actors are increased from 90 dollars to 100 dollars a day. Pay for weekly freelance actors goes up 50 dollars to 350 dollars and for stunt men from 90 to 100 dollars a day.

SAG was expected to ratify the deal.—**Mel Konecoff.**

Admissions nosedive while TV mounts

BONN.—The West German trade paper, *Filmblaetter*, in a survey, predicts that television saturation in West Germany will be reached in three years from now and that motion picture admissions will drop to about 500 million annually, in the same period.

The survey is based upon current market trends in movie admissions and TV set sales. Current admission total is still over 650 million in West Germany. The TV total is now nearing the 5,000,000 mark and is expected to hit a saturation point of 10,000,000 to 12,000,000 in three years....

The survey also states that, within the area of the European Common Market (France, Italy, West Germany and Benelux countries), the cinema admission total must be expected

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GALA BOX-OFFICE GUIDE
THE SENSATIONAL DOUBLE—
THE SINS OF YOUTH
and TRAVELLING LIGHT
LONDON... JOSH BILLINGS...
NOW A TASTY morsel for the independent exhibitor, Gala's "double bill," "Travelling Light" (British) and "Sins of Youth" (French). The first-named is a nudist film and the second a sex melodrama with English dubbed dialogue and between them they're coining money at the Cinephone, Oxford Street. I know because I had the greatest difficulty in securing a seat.
BIRMINGHAM-HOLD OVER 3 WEEKS
POST OFFICE TELEGRAM
CARDIFF... 3.25 CARDIFF
GALAFILM WESDO LDN
"TRAVELLING LIGHT" AND
"SINS OF YOUTH" BROKEN ALL
RECORDS AT GLOBE CINEMA
CARDIFF REX WILLIS
MANCHESTER-HOLD OVER 3 WEEKS
NOTTINGHAM... 5.25 NOTTINGHAM
KEN RIVE GALAFILM WESDO LDON
CONGRATULATIONS FOR BOX OFFICE
WINNER "TRAVELLING LIGHT"
SUNDAY HOUSE RECORDS SMASHED
REGARDLESS OF TAX RELIEF=
C B KIRK SCALA NOTTINGHAM
GALA'S "double bill." "The Sins Of Youth" (French) and "Travelling Light" (British), continues to collect a pretty penny at the Cinephone, Oxford Street. The independents are going for this combination.
...AND IT'S BRITISH QUOTA!
GALA FILM DISTRIBUTORS LTD.
GALA HOUSE 15-17 OLD COMPTON
ST. LONDON, W.1
The Company with the SHOWMANSHIP FORMULA!

Reviews for Showmen

—Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
***Beyond the Curtain (Rank)—British**	**88 min. (U)**	Richard Greene ... Eva Bartok Marius Goring	Adventure melodrama telling how British airline pilot rescues German girl from behind the Iron Curtain. Tale routine, but acting adequate, climax thrilling, backgrounds authentic and camera work first class	**Reliable British "programmer" (C)**
Caught in the Net (CFF)—British	**64 min. (U)**	Joanna Horlock ... James Luck Anthony Parker	Children's adventure story set in Devonshire. Robust action, attractive settings and a well-sustained suspense angle allied to good acting, direction and photography	**Good children's matinee booking (CC)**
***Cone of Silence (British Lion)—British**	**92 min. (U)**	Michael Craig ... Elizabeth Seal Bernard Lee	Civil aviation melodrama about stalwart young training captain who reverses judgment on veteran pilot, wrongly reprimanded for take-off slip-up. Story topical, types skilfully drawn, direction resourceful, emotional asides compelling, detail accurate, highlights suspenseful and photography brilliant	**First rate British booking (C)**
Confessions of a Counter-spy (Columbia)—U.S	**92 min. (U)**	Ernest Borgnine ... Kerwin Mathews Colleen Dewhurst	Semi-documentary espionage melodrama concerning Russian born film magnate's work for American Intelligence. Script holding, characters life-like, Moscow backgrounds real and dialogue incisive	**Good "double bill" (C)**
***Danger Tomorrow (Anglo Amalgamated)—British**	**60 min. (A)**	Zena Walker ... Robert Urquhart Rupert Davies	Crime melodrama dealing with doctor's young wife whose "gift" of prescience nearly costs her her life. Tale intriguing and exciting, cast competent and staging adequate	**Good quota "second" (C)**
Drum Crazy—The Gene Krupa Story (Columbia)—U.S	**99 min. (A)**	Sal Mineo ... Susan Kohner James Darren	Musical melodrama, based on stormy career of Gene Krupa, the famous jazz drummer. Sal Mineo convincing in name part, support eager, jazz sessions showmanlike and "period" backgrounds both colourful and nostalgic	**Very good "double bill" (C)**
Guns Don't Argue! (Rank)—U.S	**63 min. (A)**	Myron Healy ... Jean Harvey Richard Crane	Semi-documentary crime melodrama covering war between FBI agents and gangsters. Acting robust, prohibition era atmosphere effective, and gunplay hectic	**Reliable "second" (C)**
Marie Octobre ... (Mondial)—French	**102 min. (A)**	Danielle Darrieux Bernard Blier Robert Dalban	Whodunit centring round the efforts of former Resistance members to discover which of them it was who betrayed their group to the Gestapo 18 years ago. Action and reaction are bound up in a series of psychological studies allied to some fast action. Highly polished acting, direction and effective photography	**First-rate specialised audience booking (NC)**
Mountain Road, The (Columbia)—U.S	**102 min. (U)**	James Stewart ... Lisa Lu Henry Morgan	World War II melodrama, set in wild China, about American officer who finds responsibility of command heavy. Cast, headed by James Stewart, hard working, but story sombre, and backgrounds drab	**So-so star booking (C)**
Versailles ... ... (Mondial)—French	**158 min. (A)**	Sacha Guitry ... Michelene Presle Claudette Colbert	Eastman Color historical extravaganza dealing with the Royal Palace of Versailles and most of the outstandingly famous and infamous men and women who frequented it from the time it was built till the accession of Napoleon I. Lush and lavish settings enrich this colourful episodic history-without-tears	**Outstanding specialised audience booking (C)**
†Wake Me When It's Over (20th Century-Fox)—U.S	**124 min. (U)**	Ernie Kovacs ... Margo Moore Dick Shawn	Whacky CinemaScope and Eastman Color U.S Air Force comedy telling of shenanigans on remote island radio station. Cracks at brasshats occasionally overplayed, but team popular, staging lush and dialogue snappy	**Good star light booking (C)**
Who Was That Lady? (Columbia)—U.S	**114 min. (U)**	Tony Curtis ... Janet Leigh Dean Martin	Haywire romantic comedy concerning handsome professor who gets in a pickle when he poses as an FBI agent to hoodwink his suspicious wife. Cast resourceful, domestic asides piquant, penultimate gags riotous, backgrounds suitably varied and lines witty	**Capital star light booking (C)**

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RENTERS' NEWS

Samson' back at London's Plaza

CECIL B. DEMILLE'S "Samson and Dilah" returns to London's Plaza Theatre for further West End season today (Thursday). The Paramount release had a limited run at the theatre in January, and only previous commitments prevented the picture from having an extended season.

The success of this re-presentation was so great that Paramount has been holding the DeMille opus for this further run.

"Samson" continues to play to big business throughout the United States, where in many situations its box-office returns are bigger than when it was originally presented.

The picture had a special trade show at the Plaza in December when material illustrating the new publicity approach (which has proved so successful in America) was displayed in the theatre foyer.

"Samson" is being backed both here and in the States by a major promotion campaign usually reserved for a new subject.

Congratulations TONY you'll soon be a NEWLEY wed!
Anthony Newley Anne Aubrey
ANTHONY NEWLEY
DO YOU MIND
Let's Get Married
THE GAYEST, HAPPIEST, PICTURE OF THE YEAR

Eros's "Let's Get Married," goes out on ABC release from May 2. This is the window display at the company's offices in London's Wardour Street

Barney Balaban speaks to press on 'Physician'

AN ANNOUNCEMENT has already been issued in regard to Paramount's purchase of the motion picture rights to the novel, "Dear and Glorious Physician," by Taylor Caldwell. A press conference has just been held in New York with Miss Caldwell and Barney Balaban, president of Paramount, when Mr. Balaban spoke about the project.

"Despite the difficulties besetting us as a result of the Hollywood talent strike," he said, "Paramount is looking forward to the future with great enthusiasm, as our plans for Miss Caldwell's dramatic narrative of Saint Luke indicate.

"You are all familiar by now with the amazing success story of Cecil B. DeMille's 'The Ten Commandments,' which to date has proved the most successful and profitable production in the history of this industry. When I say, then, that 'Dear and Glorious Physician' will equal or surpass this colossal production, you know that I am talking in terms of one of the most ambitious projects Paramount has ever attempted."

Present plans, Mr. Balaban went on, called for sending a camera crew and perhaps the entire cast to the Middle East to catch authentic backgrounds for the film, which may be in 70-mm.

"These considerations, however," the Paramount president declared, "were all secondary in comparison with our quest for a story that would answer the charges of those who attack this industry for the production of films of violence and sensationalism. I feel that 'Dear and Glorious Physician' will be a model for this industry, the type of film reflecting honour and glory on us all. This will be clean and wholesome entertainment suitable for the entire family.

"Our common goal is a film as great as the DeMille classics and other outstanding productions with which Paramount has been associated."

Barney Balaban added that it was his company's intention to have "Dear and Glorious Physician" ready for release to theatres by the end of 1961, to continue the box-office momentum of such important Paramount releases as "One-Eyed Jacks," "The Rat Race," Alfred Hitchcock's "Psycho" and "The World of Suzie Wong."

he European Premiere of Samuel Goldwyn's "Porgy and Bess" in Munich was a charity opening in id of the United Nations' High Commissioner's World Refugee Year. The Federal President attended, ogether with the Bavarian Prime Minister and leading members of the Federal and Bavarian governments. After the premiere a state reception was given to the guests at the Residence Palace, Munich. Attending were Samuel and Mrs. Goldwyn, M. J. Frankovich and Kenneth N. Hargreaves. Above: State Minister Walter Stain, Samuel and Mrs. Goldwyn and M. J. Frankovich

Award-winner on Rank circuit

THE Academy award-winning documentary "Serengeti Shall Not Die," will play with the Columbia comedy, "Who Was That Lady?" on the Rank Circuit from May 16.

The Okapia production in Technicolor has received acclaim all over Europe.

'The Lovers' for general release

MONDIAL'S "The Lovers" will be generally released on May 1. The film which had a five-months' West End run between the Cameo-Poly and the Cameo-Royal, opened for a third West End run on Sunday at La Continentale, Tottenham Court Road.

Production

—by BILL EDWARDS

JOSEPH JANNI is to film "Carmen" as the next of his British-Italian co-productions. Negotiations are now going on with Sophia Loren to play the title role.

Scheduled as a monster-budget production the picture will be based largely on Prosper Merimee's short story—the one which Bizet set to music—and Italian writer Suso D'Amico is now working on the screenplay.

Said Janni: "It will be a huge colour spectacle filmed in one of the road show processes. We intend to shoot entirely on location in Seville against a background of Spain's most colourful events, the carnivals, the corridas, and so forth."

Bigger and easier

Janni, until now known for normal budget pictures such as "A Town Like Alice" and "The Captain's Table," entered the costly co-production field with "The Savage Innocents." Shot in Technirama this was made with Italian producer Maleno Malenotti and, in CinemaScope form, is already doing top business in Rome.

The English version is being dubbed at Pinewood and should be before the public in a couple of months' time.

"I see my future now largely in terms of these big co-productions," said Janni. "In many ways they are easier to get off the ground than the cheaper subjects.

"This does not mean I have forgotten the smaller British pictures. If I could get hold of properties as good as 'Alice' or 'The Captain's Table,' then I would love to make them. But where do you find such stories?

"One book I had which I was anxious to film was E. R. Braithwaite's 'To Sir, With Love,' the story of a coloured man teaching in a London school. For one reason and another I was obliged to relinquish it to Harry Belafonte. But I was very keen to make that film and was genuinely sorry to see the book go."

Co-productions

"Savage Innocents" was originally intended to be the first of a series of co-productions with Maleno Malenotti, but at the end of filming that idea was shelved—by mutual consent.

"It's not that we were in constant disagreement or came to blows or anything like that," said Janni. "But two producers working on one film is not a good idea—anymore than are two cooks working in one kitchen.

"'Carmen' will be an international co-production in terms of finance, but I shall be the sole producer. A lesson I learned from 'Savage Innocents' was the necessity to pre-sell European distribution markets before the start of production.

"I have already done a lot of preliminary work in this connection with 'Carmen'—and the results have been more than gratifying."

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FOR SOME 40 years producers have been fighting shy of filming the life of Oscar Wilde. Now, almost overnight, it seems, we have two films on the same subject shooting at the same time.

Each, of course, is different, as the producers on both sides are only too eager to tell you.

The Warwick production with Peter Finch at ABPC, which Harold Huth is producing for Irving Allen and Cubby Broccoli, is in Technirama-Technicolor and throws in a slab of life in the Gay 'Ninties for good measure.

The Vantage version with Robert Morley, produced by William Kirby at Walton, is a more intimate study in black-and-white ordinary wide screen with a five-week schedule.

Neither side admits it is racing to get its picture out ahead of the other. But the advantages of being first before the public are obvious and here the Vantage version, with its less complicated processing, would seem a likely winner.

It is not only in treatment that the two productions differ; it would also be difficult to find two more dissimilar directors.

Ken Hughes, directing the Warwick picture—he also wrote the script—is the quiet, intense film-maker.

Russian-born Gregory Ratoff, on the other hand, is an aggressively confident extrovert who punctuates his fractured English with punches on your arm or a few waves with a stoutish walking stick.

He is indifferent, he says, to the other film and to its super-duper processes.

As he says: "The proof of the pudding . . . will be the winner."

FOOTNOTE: The Vantage directors threw a champagne party at Walton and afterwards invited guests to watch the afternoon's filming—set, happily enough, in Tite Street. I met Robert Morley who seemed a little choked that he had been considered too old in some quarters to play Wilde.

"You can say," he told me without the trace of a smile, "that the producers are so impressed with my youthfulness that they have cast me for the title role in the sequel—'Son of Oscar Wilde'."

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THE DANZIGERS' screen version of the Agatha Christie play "The Spider's Web" will start filming at New Elstree at the end of this month.

This Technicolor production has a six weeks' schedule and will be directed by Godfrey Grayson. The cast is headed by Glynis Johns.

At the moment New Elstree is occupied with a second feature, "Black Pawn, White P[illegible]," directed by Ernest Morris.

The stars: Vincent Ball, Peter Reynolds, Margaret Tyzack and George Mikell.

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KEN HYMAN is producing and Anthony Bushell directing Hammer's "Terror of the Hatchet Men" which began filming at Bray on Tuesday.

Jimmy Sangster wrote the screenplay which is set in the Hong Kong of 1910 and tells of the secret activities between the island and the Chinese mainland.

The stars: Christopher Lee, Yvonne Monlaur, Geoffrey Toone.

Hammer has at least three further properties scheduled for production this year—"The Black Hole of Calcutta"—set against the Indian Mutiny—a pirate yarn "with a new twist" called "Blood River," and an offbeat thriller by Robin Maugham, "The Man With Two Shadows."

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ANTHONY NUTTING, former Parliamentary Under Secretary of State for Foreign Affairs, is to join Sam Spiegel and David Lean as special assistant on "Lawrence of Arabia" which goes before the cameras for Columbia this summer.

Anthony Nutting, an expert on international affairs with a special interest in the East, will work on the pre-production planning and continue through the actual filming and world-wide release of the picture.

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DIANE CILENTO, Ronald Lewis, Bernard Braden with French artists Claude Dauphine and Francoise Rosay are the stars of Val Guest's "Full Treatment," which begins filming in Cannes on May 2.

Subject, produced and directed by Guest who also wrote the screenplay from Ronald Scott-Thorne's novel, is for Hammer, who will release through Columbia. It's a psychological suspense story, telling of a Harley Street psychiatrist who becomes the victim of his own patients' neuroses.

Filming will continue through the Cannes film festival period before returning to ABPC Elstree for interiors.

The starting of "Full Treatment" will be just one item in a crowded three-weeks schedule for Guest, one of the industry's most prolific producer-director-writers.

Last week, he was in Manchester for the

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Television

by TONY GRUNER

WHEN John Davis, in his capacity as chairman of Southern Television, announced last year a two-year agreement with the Old Vic company for a series of 12 90-minute plays to be taped and sold abroad, few people realised the complicated problems involved in such an undertaking.

Since then Southern has produced four 90-minute plays, the first of which, "The Empty Chair," was transmitted last Sunday at a time when viewing figures are very low—2.30 p.m.

And this decision to give Southern a network showing of this play has taken many months of negotiations.

No date has been fixed for the remaining productions, which include a new play by Howard Clewes "Clash of Arms," starring John Gregson, an adaptation of the Emile Zola novel "Therese Raquin" entitled "Guilt" and starring Fay Compton and Donald Houston, and Norman Ginsbury's "The First Gentleman."

Those who watched last Sunday's play should have been stirred by the fine theatrical prose of Peter Ustinov, who wrote the script, the collective team work of the Old Vic actors, the generous production values of the play and proficiency of Southern's technicians.

Poor prospects

This play was produced at Southampton at a cost of between £5,000 and £6,000. It is doubtful whether Southern received half of this figure for Sunday's network presentation.

What are the prospects of the remainder of the plays being shown at peak hour periods by the networks? At the present time they don't look too good. In an industry in which prestige is the most sought-after commodity, Southern, like any other go-ahead regional company, is seeking deserved recognition for tying up with the Old Vic. It has found that the network arrangements are motivated almost exclusively by the requirements of the major contractors and that the regional company unless, like Anglia TV, it is able to contribute towards Associated-Rediffusion's output of plays, has no chance to pick and choose in the ITV schedules.

Large slice

Furthermore, 90 minutes is a large slice out of a full day's transmissions and with the advertisers' needs constantly facing contractors, there must be big difficulties in the way of providing Southern with the timing that such a worthy dramatic venture deserves. It is worth recalling that, when Mr. Davis announced the agreement last year, he said he had not discussed the proposed series with other contractors.

Says David Wilson, general manager of Southern Television: "Naturally we pressed for a better time spot for the screening of 'The Empty Chair,' but the networks told us it was 2.30 or nothing.

"The alternative, then, would have been attempting to sell the play station by station to the other regional companies without a showing in London, Birmingham or Manchester.

"In fact, our series came up against the networking arrangements of the major contractors and, in particular, the problems of ABC and its weekend operations in the Midlands and the North.

"I can appreciate the company's difficulty in slotting a 90-minute play into their terribly compressed weekend schedules.

"Even supposing they had been able to have it on Saturday night instead of an old movie, there would still have been difficulty if this had led to any appreciable fall-off in ratings.

"We understand the problems of ABC and realise that, unlike ATV, A-R, and Granada, they can afford to take few chances in their weekend operations. That is why we had no alternative but to accept the Sunday 2.30 offer."

What of the future? "We shall continue to produce our plays under the terms of our two-year agreement with the Old Vic which could be extended to five years. These plays are now being looked at in America, and will be offered to Australia and Canada.

Happy to serve

"If, as a result of the Sunday screening, the contractors wish to take more of our plays, we will be only too happy to serve them.

"At the present moment Southern is more interested in getting its products seen rather than in receiving high prices for what are really high-quality plays."

All Southern's plays are recorded on Ampex video tape on American and British line systems. Each production is given an eight-week rehearsal, including four days' camera rehearsal at the Southern TV centre in Southampton.

The Old Vic-SoTV scheme is headed by a committee of four: Roy Rich, Southern TV controller of programmes, Sir David Webster, administrator of Covent Garden Opera House and a director of SoTV, Michael Benthall, artistic director of the Old Vic, and Norman Miller, administrator of the Old Vic. Benthall is the overall producer of the series and the first four have been directed by Philip Dale.

Roy Rich, who has devoted considerable energy to making the series a success, said this week: "We shall be organising a £1,000 play competition in the near future.

Originals wanted

"As I see it, the three main conditions will be that the plays should be original—we don't want any scripts from the cupboard which have failed to get a sale elsewhere, the plays should be written specifically for television, and they should be written with the Old Vic tradition borne in mind.

"I have the greatest pride in this unique theatrical style of production which we are producing for television."

After seeing extracts from two of Southern's future plays, "Guilt" and "Clash of Arms," my own feeling is that this company deserves every support and encouragement to continue the agreement with the Old Vic. The average quality of each production is equal to anything currently showing on the BBC and ITV.

It seems, however, that, with present network arrangements, Southern has no more than a 50/50 chance of getting the sort of deal it deserves from ITV.

PRODUCTION

continued from page 12

premiere of his latest production for Hammer, "Hell is a City." He then flew to America for the premieres in New York and Los Angeles of "Expresso Bongo."

He returns to London on Saturday for make-up and camera tests at Elstree, and the following week flies to Cannes for the start of "Full Treatment."

And somewhere in all this he is already thinking of his next production. He will again collaborate with Wolf Mankowitz. Together they are scripting an original—"The Day the Earth Caught Fire"—which will follow "Full Treatment."

The subject: Fleet Street.

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JOHN MARTIN—his first feature film, "Beyond the Curtain," will be released by Rank at the end of this month—is planning a second production, "The Sword of Blenheim," to be shot in Germany during June.

This 18th-century cloak and dagger adventure is being scripted by playright John Hall from an idea by Martin. The script is based to a great extent on events described by Winston Churchill in his "The Life and Times of Marlborough." It will be filmed in colour with an international cast.

This will be John Hall's first work for the cinema but he has received high critical praise for his stage plays. Among them are "The Lizard on the Rock" which is to be presented with Jack Hawkins in the West End later this year.

\+ + +

THE Tempean team—Monty Berman and Bob Baker—continue their Regal Films association with "Hellfire Club," scheduled to start at Pinewood on May 9.

Jimmy Sangster scripted this one and it's set in the period of the Regency rakes.

\+ + +

EVELYN MUSIC, the music publishing company opened just under two years ago, will, in future, deal largely with film music.

Said managing director David Sherriff: "There is a lot of work to be done in this field. I feel film music could be exploited—to the benefit of film-men and composers—far more than it is at present."

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Vantage Films marked the start of filming on their production of " Oscar Wilde " by holding a press reception attended by British and American journalists. During luncheon the visitors met stars Robert Morley, Phyllis Calvert, Denis Price, Edward Chapman and John Neville together with producer Bill Kirby, associate producer David Middlemas, director Gregory Ratoff and Jo Eisenger who wrote the original screenplay. After lunch the journalists visited the set. Above: Gregory Ratoff talks to (l. to r.) Gerry Garratt (Evening Standard), Bernard Charman (Daily Cinema) and Dick Richards (Variety)

PRESS LUNCHEON LAUNCHES 'OSCAR WILDE'

Above: Robert Morley with Dinah Kerr (Daily Express) and Nan Winton (BBC-TV); Denis Price and Peter Duncan (BBC); Phyllis Calvert and Edward Goring (Daily Mail). Below: John Neville and Ann Pacey (Yorkshire Post); Bill Kirby, Denis Price and Edward Chapman; Dick Richards and John Neville

NEW FILMS AT A GLANCE—continued from page 10

Zoo Baby (Rank)—British ...	59 min. (U)	Gerard Lohan Angela Baddeley Maurice Kaufmann ...	" Children's hour " comedy drama describing uproar caused by small boy " borrowing " pet from zoo. Gerard Lohan natural as nipper, and staging adequate, but humour and sentiment definitely " lower fourth "	Kids' matinee quota (CC)

(C) SUITABLE FOR CHILDREN (CC) EXCELLENT FOR CHILDREN (NC) NOT FOR CHILDREN
*BRITISH QUOTA PICTURE † IN COLOUR

Cone of Silence

British Lion. British (U). Featuring Michael Craig, Elizabeth Seal and Bernard Lee. Produced by Aubrey Baring. Directed by Charles Frend. Screenplay by Robert Westerby. Director of Photography, Arthur Grant. Musical Director, Gerald Schurmann. 8,254 *feet. Release May* 23, 1960

TOPICAL civil aviation melodrama, adapted from David Beaty's book. It's about a forthright training captain who gives evidence against a veteran pilot, reprimanded at a Court of Inquiry for an error of judgment, but subsequently meets the accused man's fiercely loyal daughter, is increasingly assailed by doubts and, following a similar, though unfortunately fatal, accident, finally absolves her dead father. The tale, expertly enacted by a shrewdly chosen team and skilfully directed, adroitly plots a middle course between the technical and the emotional. Frequently up in the clouds, yet always down-to-earth, it should intrigue and thrill all classes. First rate British booking.

Story.—George Gort, a seasoned pilot, faces a Court of Inquiry into a Phoenix jet airliner crash. Sir Arnold Hobbes, QC, cross-examines Gort and the latter is found guilty of " pilot error," partly on testimony from Captain Dallas, an ace examiner, and severely censured. Dallas voices his opinion to Charlotte, Gort's staunch daughter, before he realises who she is, and she tears him off a strip. Gort soon returns to duty and he and his co-pilot, Braddock, encounter a terrific hailstorm, but, through Gort's skill, the Phoenix survives. Captain Judd, an officious route checking captain, feels that Gort should revert to piston engine aircraft and reports him for flying too low when landing at Calcutta. Later, Gort " stands-in " for another pilot and fatally crashes during a take-off from Ranjibad, conditions being identical to those which prevailed at the previous accident. Sir Arnold again " prosecutes " at the Court of Inquiry, but Dallas, now in love with Charlotte, refuses to believe that Gort could have made the same " mistake " twice and works on Judd and Nigel Pickering, the aircraft's smug designer. Ultimately, he exonerates Gort, and Dallas and Charlotte leave the court together.

Production.—The picture clearly proves that even the best of airline companies cannot avoid internal friction, but makes its point under circumstances that strengthen rather than weaken public confidence in British air travel. Bernard Lee gives a fine performance and wins much sympathy as the misjudged Gort, Elizabeth Seal eschews glamour, but deeply moves as Charlotte, Michael Craig is a likeable Dallas, Peter Cushing registers as the spiteful Judd, Noel Willman introduces a clever cameo as the superior Pickering, and George Sanders impresses as Sir Arnold. Its supporting characters, too, are sharply etched. The heart aspect, which mainly springs from Charlotte's unswerving devotion to her father, is compelling, the spectacular highlights are evenly spaced, the Court of Inquiry " book-ends " combine dignity with showmanship, and the photography, particularly the night " shots," is superb. " Cone of Silence " easily qualifies for a certificate of box-office worthiness.

Points of Appeal.—Human, fascinating and thrilling story, faultless acting, wide and colourful backdrop, crisp dialogue, outstanding camera work and U certificate.

Who Was That Lady?

Columbia. American (U). Directed by George Sidney. Featuring Tony Curtis, Janet Leigh and Dean Martin. 10,227 *feet. Release May* 16, 1960

HAYWIRE romantic comedy, based on a Broadway stage hit. It concerns a handsome chemistry professor who gives his pretty wife cause for jealousy, but, prompted by a writer pal, poses as an FBI man in a successful bid to save his marriage. The attractive and popular leading players definitely know their stuff and not only get every ounce out of the witty dialogue, which, by the way, outweighs the early action, but also make the most of the riotous penultimate physical gags. Truly escapist, it will tickle all classes and both sexes. Capital star light booking.

Story.—Ann, comely wife of David Wilson, a young chemistry professor, catches her husband kissing a snappy student and threatens to divorce him. David's playboy and TV writer friend, Mike Haney, provides the excuse that David is an FBI man and that he acted in the course of duty. Mike gives David a " property " FBI pass and a gun to support the story. The FBI soon becomes suspicious and Harry Powell, an official agent, interviews Ann. Harry quickly realises that David and Mike have been kidding Ann, but keeps mum. Mike forces David to form a foursome with Gloria and Florence, blonde entertainers, and Ann believes David is on a special assignment. She and Harry follow David and Mike to their Chinese restaurant rendezvous. Ann, fearing Florence and Gloria are spies, becomes trigger-happy, and TV cameras move in. Later, the FBI uses David, Mike and Ann to decoy real spies, but David and Mike get trapped in the leaking sub-basement of the Empire State Building and think they are aboard a submarine. They try to scuttle the " ship," but are saved from a watery grave, and, after the foreign agents' apprehension, Ann forgives David.

Production.—The picture spends its first hour between four walls, but smart lines keep its end well up until Ann completely falls for David's ruse and appreciably broadens the action by snooping herself. Tony Curtis displays a keen sense of comedy as David, a deceiver whose conscience nearly cramps his style, Janet Leigh has her moments as Ann, and Dean Martin is a perfect foil for David as the gay Lothario, Mike. James Whitmore heads a hand-picked supporting cast as Harry. Its scenes in the Chinese restaurant, FBI headquarters and the " submarine " are farce at its best and pave the way to a showmanlike climax. What's more, its catchy signature tune may top the hit parade.

Points of Appeal.—Lively tale, box-office team, piquant domesic touches, slick dialogue, hilarious finale, title and U certificate.

Wake Me When It's Over

Twentieth Century-Fox. American (U). CinemaScope. Photographed in Eastman Color. Directed by Mervyn LeRoy. Featuring Ernie Kovacs, Margo Moore and Dick Shawn. 11,294 *feet. Release May* 16, 1960

WHACKY U.S Air Force CinemaScope and Eastman Color comedy. Adapted from Howard Singer's novel, it deals with a World War II veteran who is wrongly recalled for duty, conceives the idea of building a luxury health centre from discarded government material, and puts the brasshats in a tailspin. The team, led by Ernie Kovacs, is resourceful, and the staging and camera work first class, but the digs at red tape and bureaucracy are somewhat protracted. It is, however, easy on the eyes at all times, and has a neat twist climax. Good star light booking.

Story.—Gus Brubaker, an ex-American Air Force man, was taken prisoner during World War II and reported killed. To facilitate his demobilisation, the authorities gave Gus another number and because of this Gus, now a family man and prosperous restauranteur, is called up. At Shima, a remote Japanese island radio station, Gus finds Captain Stark, his madcap former skipper, in charge. Since the men are at loose ends, Gus suggests it would be a good plan to build a hotel from waste government material near the island's natural health spring. Both Stark and Doc Farrington, the MO, approve. The hotel is quickly constructed and Service men and native girls, recruited by Lieutenant Nora McKay, a pretty nurse, staff it. At the gala opening, Joab Martinson, an unpleasant gentleman, insults Nora and Stark throws him in the swimming pool. Joab contacts the press and says the hotel was erected at the taxpayers' expense and is a den of iniquity. Doc defends Gus at his court martial, but just as things look black for Gus it is disclosed that the wrong Service number appears on the charge sheet. Officially dead, Gus returns to his wife, Marge, two children and restaurant.

Production.—The picture can't claim much of a story, but its central theme is quite bright. Dick Shawn, an American TV star, mugs, but nevertheless shows considerable promise as Gus. Ernie Kovacs amuses as devil-may-care Stark and, together with Margo Moore, attractive as Nora, furnishes a conventional love interest. Jack Warden scores as Doc, and Nobu McCarthy, incongruously named, is delightful as a Japanese girl. The rest also do their stuff. The gaps between its comedy highlights are a trifle wide, but the fade-out is effective. Its settings cannot be faulted, and the same goes for the photography.

Points of Appeal.—Funny, if slight, tale, eager cast, agreeable backgrounds, smart dialogue, CinemaScope, Eastman Color and U certificate.

The Mountain Road

Columbia. American (U). Directed by Daniel Mann. Featuring James Stewart, Lisa Lu and Henry Morgan. 9,201 *feet. Release June* 6, 1960

WORLD WAR II melodrama, set in remote China. It's about an American officer who takes command of a unit ordered to halt a Japanese advance, but finds his task complicated by the beefing of his own men, disagreement with the Chinese and tender feelings for a Chinese woman, to say nothing of the enemy's threats, and finally realises that power can disturb, if not currupt. The cast, headed by James Stewart, works hard, yet only partly bears the brunt of the heavy, interminable tale. The audience suffers, too! Dreary exteriors don't help, either. So-so star booking.

Story.—In 1944, Major Baldwin, an officer eager for command, takes over a demolition squad of the U.S East China Task Force and sets out to stem the Japanese advance along the road from Liuchow to Kweiyan. The unit heads for a Chinese sector and permission is gained from the Chinese to destroy a vital bridge. When the team leaves, it is joined by

Madame Hung, English-speaking widow of a general, and Kwan, a Chinese officer who also speaks English. Progress is hampered by refugees, a member of the outfit becomes sick and Collins, a young corporal, receives fatal injuries while distributing food among the natives. Later, a vast ammunition dump is blown up, but two of Baldwin's men are murdered. Furious, Baldwin flattens a village, but this loses him the respect of Madame Hung, with whom he has fallen in love. Finally, Baldwin appreciates how easy it is to misuse power, even though he had accomplished his mission.

Production.—The picture possibly has a message, but it takes so long to deliver it over the dusty, torturous mountain road that the "ink" fades some time before the end. James Stewart does his darnedest to give the story purpose as Baldwin, but fails through no fault of his own. Lisa Lu is an appealing Madame Hung, and the rest also make the most of stock roles. There are a few significant and exciting moments, but only a slight love interest and less humour, while the philosophical finale overtaxes the average fan's imagination. If only it had had colour and Scope!

Points of Appeal.—Star, realistic, though drab, backgrounds, and U certificate.

Beyond the Curtain

Rank. British (U). Featuring Richard Greene, Eva Bartok and Marius Goring. Produced by John Martin. Directed by Compton Bennett. Screenplay by John Cresswell and Compton Bennett. Director of Photography, Eric Cross. Musical Director, Kenneth Pakeman. 7,911 *feet. Release May* 2, 1960

ADVENTURE melodrama, oscillating between East and West Germany. It tells how a British airline pilot rescues his girl friend, a stewardess in an American plane, from the Communists. The foreign characters, other than the heroine, played by Eva Bartok, have accent trouble, but on the whole the acting and the direction are as good as the routine script permits, while authentic backgrounds give an additional kick to the serial-like finale. Reliable British "programmer."

Story.—An American airliner is driven off course by bad weather near Berlin and the pilot, intimidated by Russian planes, lands in East Germany. After questioning, the pilot receives permission to proceed, but Karin Von Seefeldt, the German-born stewardess, who had escaped from the Eastern Sector six years before, is held. Later, Doctor Hans Koertner, a family friend, helps Karin rejoin her mother at Dresden. Jim Kyle, Karin's British airline pilot fiance, seeks her, but when they meet Karin is torn between her love for Jim and domestic ties. Karin's brother, Pieter, believed dead, appears and reveals that Koertner is actually a traitor and that he has been using Karin to trap Pieter, an anti-Red. Karin's mother commits suicide, but finally Pieter reaches safety, and Jim and Karin spectacularly cross the border, following a showdown with Koertner.

Production.—The picture creates little emotional impact or excitement during the first half, but, although human interest remains flabby, its climax, staged among the rubble and ruins of the Reichschancellery, thrills. Eva Bardok registers as Karin, Richard Greene is typically "true blue" as Jim. Marius Goring contributes a characteristic performance as Koertner, and the rest get by. The film's mainstay is, however, cameraman Eric Cross. His lensing behind the Iron Curtain definitely has flair.

Points of Appeal.—Popular romance, penultimate suspense, cast, provocative title, expert photography, realistic staging and U certificate.

Drum Crazy—The Gene Krupa Story

Columbia. America (A). Directed by Don Weis. Featuring Sal Mineo, Susan Kohner and James Darren. 8,908 *feet. Release June* 13, 1960.

MUSICAL melodrama, based on the life of Gene Krupa, the jazz drummer. It tells how Gene rocketed to fame in the late 'twenties, then fell heavily from grace, but, thanks to a girl's loyalty, ultimately made a come-back. The story, although factual, follows a familiar groove, but a convincing performance by Sal Mineo as Gene and Susan Kohner's charm as the heroine, plus long and loud jazz sessions, put over against nostalgic settings, give it authority. It'll please the crowd and teenagers. Very good "double bill."

Story.—Gene Krupa, Chicago-born son of a God-fearing couple, yearns to be a jazz drummer, but when his father dies tries to fulfil his old man's wish that he should train for the priesthood. The drums are, however, in his blood and he, Eddie, his trumpeter friend, and Ethel, Eddie's girl, go to New York. Things are tough for a while, but eventually Gene gets a big break. Gene and Ethel find themselves in love, but success soon swells Gene's head and he makes merry and spends freely with Dorissa Dinell, a sultry singer. Later, Gene organises his own band, but subsequently the police discover narcotics in his possession and he serves a short stretch. On his release, Gene is reduced to playing at cheap dives under an assumed name, but the faithful Ethel turns up. She and Tommy Dorsey help him make a fresh start.

Production.—The picture naturally focuses the limelight on Gene, but avoids the pitfalls of the one-man band. Sal Mineo, expertly dubbed by the real Gene during the drumming sequences, registers as the talented, inflated Gene, Susan Kohner is most ingratiating as Ethel, James Darren also scores as Eddie, and Susan Oliver supplies the sex and the light relief as Dorissa. The romantic thread is smoothly woven into the "hot" tapestry, its "period" backgrounds are suitably varied and jazz, highlighted by a terrific drums duel between Gene and the equally famous Shelly Manne, is handled in a manner that will satisfy purists and, at the same time, thrill rock 'n' roll fans.

Points of Appeal.—Subject, star, title, showmanlike presentation and wide exploitation angles.

Confessions of a Counterspy

Columbia. American (U). Directed by Andre de Toth. Featuring Ernest Borgnine, Kerwin Mathews and Colleen Dewhurst. 8,320 *feet. Release June* 13, 1960

SEMI-DOCUMENTARY espionage melodrama. It concerns a Russian-born American film magnate who is tricked by the Reds into betraying the U.S, but ultimately wipes the slate clean by switching over and working for America's Central Bureau of Intelligence. The tale, founded on fact and subtly flavoured with human and sex interests, is competently portrayed and authentic technical detail and atmosphere heightens suspense. It'll hold the majority. Good "double bill."

Story.—Russian-born Boris Mitrov, a Hollywood producer, accepts the friendship of Vadja Kubelov, a Russian espionage chief operating in the U.S and Canada. Boris wants Papa Mitrov, his old father, brought from Russia and Vadja promises he will arrange this provided Boris introduces him to influential Americans. Adrian Benson, a wealthy American Communist, and his wife, Helen, are Vadja's assistants, and Vadja and Helen meet clandestinely. Eventually, Papa arrives, but meanwhile CBI agents Scottie Sanford, Inspector Jenkins and Bob Avery, Boris's secretary, get cracking. Boris confesses he has been aiding the Reds, but is given a chance to atone. The CBI wants information from East Berlin and Moscow and Boris turns counterspy. Finally, the Bensons betray Boris, but, following a gun battle between the CBI and Russian agents, he safely returns to the States, his mission completed.

Production.—The picture's true life tale is most intriguing, particularly in the lowdown it gives on the up-to-date methods used by the U.S and the Soviet to counter each other's espionage service. Ernest Borgnine contributes a skilfully graduated performance as the between the devil and the deep Boris, Colleen Dewhurst convinces as Helen, Vladimir Sokoloff touches the heart as Papa, and Kerwin Mathews, Glenn Corbett and Richard Kendrick are very professional as agents Avery, Sanford and Jenkins. Clete Roberts's commentary strengthens continuity, while the scenes of Hollywood, New York, Berlin d Moscow, where opportunities for sightseeing e seized, impress. Taut and suspenseful "Con sions of a Counterspy" is definitely the l McCoy.

Points of Appeal.—Fascinating and tense t first-class characterisation, incisive directi authentic backdrop title and U certificate.

Danger Tomorrow

Anglo Amalgamated. British (A). Featuri Zena Walker, Robert Urquhart and Rup Davies. Produced by Jack Parsons. Direc by Terry Bishop. Screenplay by Guy Deg Director of Photography, Ken Hodges. Musi Director, David Lee. 5,492 *feet. Release n fixed*

CRIME melodrama, pivoting on a somb country mansion. It's about a doctor's you wife who can peer into the future, but near pays with her life for her "gift" of prescienc The capsule thriller, competently acted, skilfull directed and adequately staged, intrigues an carries a modest kick. Confidently prescribed for the masses and womenfolk. Good quot "second."

Story.—Bob Murray, a promising medico, becomes assistant to Robert Campbell, a widower general practitioner, and he and Ginny, his pretty wife, take over Campbell's rather forbidding former abode. Ginny "sees" events before they actually happen and, worried, visits Helen, Bob's sister, and her husband, Steve, an Oxford don. On her return, Ginny "sees" Bob strangle her. She immediately thinks there is something between Bob and Marie, an attractive French research worker, and, panic-stricken, Ginny again confides in Helen and Steve. Meanwhile, Campbell, who, it is disclosed, had murdered his wife, fears that Ginny may "see" things that will incriminate him. He tries to kill her and blame Bob, but luckily Steve and Bob save her. Finally, Campbell cuts himself on a germ laden bottle, and is fatally infected.

Production.—The picture is quickly off the mark and the touch of the supernatural keeps it going until it reaches its twist climax. Zena Walker convinces as the confused and frightened Ginny, Robert Urquhart meets all demands as Bob, and Rupert Davies disarms, anyway for the most part, as the scheming, homicidal Campbell. Its supporting players, too, register. The feminine angle is shrewdly plugged, its settings are suitably varied, and the dialogue is incisive.

Points of Appeal.—Compact and exciting story, handy footage, title and British label.

Guns Don't Argue!

Rank. American (A). Directed by Bill Karn. and Richard C. Kahn. Featuring Myron Healy, Jean Harvey and Richard Crane. 5,712 *feet. Release not fixed*

SEMI-DOCUMENTARY crime melodrama. It shows how the American cops relentlessly waged war on vicious killers during the grisly prohibition period. The reporting is, to put it mildly, cursory, but nevertheless contains plenty of action, blood and excitement. Pocket "Police Gazette," adequately "bound," it'll keep the industrial "ninepennies" on the qui vive. Reliable "second."

Story.—The proceedings open with the exploits and apprehension of Alvin Karpis, a desperate "gay 'thirties" gunman. "Ma" Barker, a trigger-happy harridan, and her sons take over the underworld, but the G-men eventually get them. John Dillinger then moves in, but Federal agents contact his moll and, as a result, he is shot as he leaves a cinema. Homer Van Meter and "Pretty-Boy" Floyd, other notorious killers, also appear and ultimately meet fitting ends.

Production.—The picture introduces "shots" of yesterday's gangsters on the rampage and links them through apt commentary. Myron Healy convinces as Dillinger, the first thug to have his face "lifted" to avoid detection, Paul Dubov, Richard Crane and Doug Wilson, too, register as Karpis, Meter and Floyd, and Jean Harvey looks after the "feminine" interest as the homicidal "Ma" Barker. The editing has

continued on page 22

CEA Executive Committee meeting—continued from page 8

whether or not the weekly exemption figure has been passed there should be excluded:

(a) Takings at children's matinees for which special consent has to be obtained under Section of the Cinematograph Act, 1952, and

(b) Takings at charitable performances for which tax exemption has been granted.

In any case of children's matinees, which are in any case uneconomic, it is clearly unreasonable that levy liability should arise solely as a result of the morning's takings carrying the weekly total over the exemption limit. Much the same conditions apply in the case of charity performances.

Distribution of the levy.

7.—So far as concerns the actual distribution of the levy to producers, the sub-committee put forward the following suggestions for consideration:—

(a) The sub-committee feels that if the production fund is to fulfil one of its essential roles, i.e., the encouragement of British film production, some part of its funds should be distributed in such a manner as to provide a definite incentive to producers to make films. Such being the case, the sub-committee proposes that a substantial proportion of the fund collected in each year be allocated for division on a per capita basis amongst first features released during that year. So as not to encourage the production of "quickies" only those films the labour cost of which exceeded a stated figure, would be admitted for this payment and it would of course be understood that each film would qualify for such a payment on one occasion only.

(b) There has always been the criticism that some films receive a disproportionately large share of the fund owing to their success at the box-office, whilst other films which may nevertheless be meritorious but which for some reason do not achieve so great a box-office success, receive comparatively small amounts by way of levy. Whilst it is appreciated that in practice producers rely possibly in many cases on the "winners" to offset the "losers," it would nevertheless not seem unreasonable for some ceiling to be placed on the amount which successful films can draw from the fund. This sort of limitation could be effected by establishing that no film in any year should receive more than X per cent. of the total fund or, alternatively, the amount drawn from the fund should not exceed Y per cent. of the cost of the film in question. A further suggestion for limiting levy entitlement which the sub-committee thought had particular merit was that levy should only be paid in relation to distributors' gross earned during the twelve months immediately following the first release of the film.

(c) Various proposals have been advanced in the past to meet the complaints of exhibitors that it is inequitable that films they themselves have subsidised through the levy should be shown against them on television, which medium has made no contribution whatsoever towards the support and encouragement of British film production as a whole. The earlier suggestions that producers should refund the levy on films made available to television was rejected on the grounds that it would be difficult "to follow the levy" after a period of years. The suggestion that the sub-committee now puts forward is that in the event of any film which has received levy benefit being made available to television, such should be refunded to the Agency by the television interest concerned. Apart from the fact that this would result in an increased revenue to the Fund, it would also put television contractors on a similar footing to exhibitors from the point of view of supporting British film production.

General.

A number of exhibitors have called attention to the fact that since the introduction of the statutory scheme there has been a considerable reduction in the quantity of information published in relation to the levy and in particular in relation to its distribution.

So far as concerns collections, inquiries have been made as to how the total amounts received are divisible as between different areas and also as between the major circuits and independents.

Again, on the distribution side, information was previously published each year of the titles of films receiving levy benefit and the amounts paid in respect of groups of films, and it is suggested that this former practice be reintroduced.

DELIVERY OF PRINTS

F.—Consequent on an examination of conditions recently issued by individual renters concerning delivery, etc., of prints, prominence has been given to the question of the liability of exhibitors for loss or damage to such prints both whilst in their possession and during certain stages of the delivery and return. Whilst it is believed that many exhibitors effect insurance to cover these risks and similar insurance is maintained by FTS, the committee is recommending all members to check up on their individual positions and a note to this effect will be included in the News Letter.

G.—Many members up and down the country have received approaches direct from local committees to co-operate in the World Refugee Year by showing the trailer in which the Duke of Edinburgh appears and taking up seat to seat collections. A request has now been received from the World Refugee Year United Kingdom Committee that the association should recommend those of its members who have not already co-operated or agreed to do so to show the trailer and permit collections, and the refugee committee states that if such a recommendation is made all arrangements for distribution of the film and the taking up of collections, etc., will be made direct, independently of the association. In the circumstances and having regard to the very deserving nature of this cause, the committee is recommending all members who have not already done so or agreed to do so to co-operate.

H.—One of the branches has again raised the question of amalgamation or zoning of branches and has expressed the view that the lead in such a case should come from the general council. When this question was last raised in the general council it was felt that so far as the amalgamation of branches might be possible it would be better for the same to take place by means of voluntary agreement between the branches concerned, rather than as a result of a scheme imposed by the general council, and the committee does not feel disposed to depart from that view.

I.—There are at present current in the trade rumours which, it is hoped, are groundless, to the effect that TV rights in films are being acquired or negotiated by third parties not actively concerned in the trade, presumably with the ultimate intention of such films subsequently being made available to the BBC and/or commercial contractors. The CEA considers that the association's attitude towards cases of this kind, if they do in fact eventuate, should be made clear. It would accordingly make known its intention to take action against sellers of any films so sold on similar lines as would have applied if the sales had taken place direct and not through third parties.

J.—One of the branches has complained about supporting programmes. Its members have expressed the opinion that the quality of shorts is inferior, that members are having to take repeats and altogether they feel there is complete lack of variety and a considerable amount of dreariness in the majority of supporting programmes. Futhermore, many of the shorts are travelogues which invariably include a certain amount of advertising. The committee is proposing to go into this subject further, but to enable it to do so feels it ought to have at its disposal a good deal more information than is at present available. A paragraph is therefore to be included in the News Letter asking branches and members to supply details of cases of supporting programmes which for one reason or another they do not feel come up to the standard which their patrons expect.

K.—A letter has been received from the Board of Trade asking for the association's views on the formulae which will in future be used under the new Cinematograph Films Act for assessing the level of quota relief to be given in individual cases. As this is largely a technical matter, the committee is asking J. W. Davies, E. J. Hinge and Sir Alexander King to form a sub-committee to prepare a report for submission to the Board of Trade.

L.—In a number of areas the Sunday charity contribution is calculated by reference to a percentage of net takings. In such cases the expression net takings has hitherto meant gross takings less Entertainments Tax and sometimes other items. With the abolition of tax these cases will require reviewing and exhibitors and branches concerned are recommended to make early approaches to the licensing authorities either for a reduction in the levy to compensate for the abolition of the tax or, alternatively, for agreement to a notional deduction of tax in arriving at the amount of levy. It is suggested that in dealing with these cases, emphasis should be placed on the need to keep the benefit of tax abolition within the trade and the intention of the Chancellor that can be presumed that tax abolition was not given to enable exhibitors, who needed it so badly, to increase their statutory donations to charity.

M.—The following dates for future meetings were approved: August 31—Finance and Management, September 14 — General Council, October 12—Executive Committee, October 26—Finance and Management, November 9—General Council, December 14 — Executive Committee, December 28—Finance and Management, January 11—General Council, February 8—Executive Committee, February 22—Finance and Management, March 7—Annual General Meeting, March 8—General Council.

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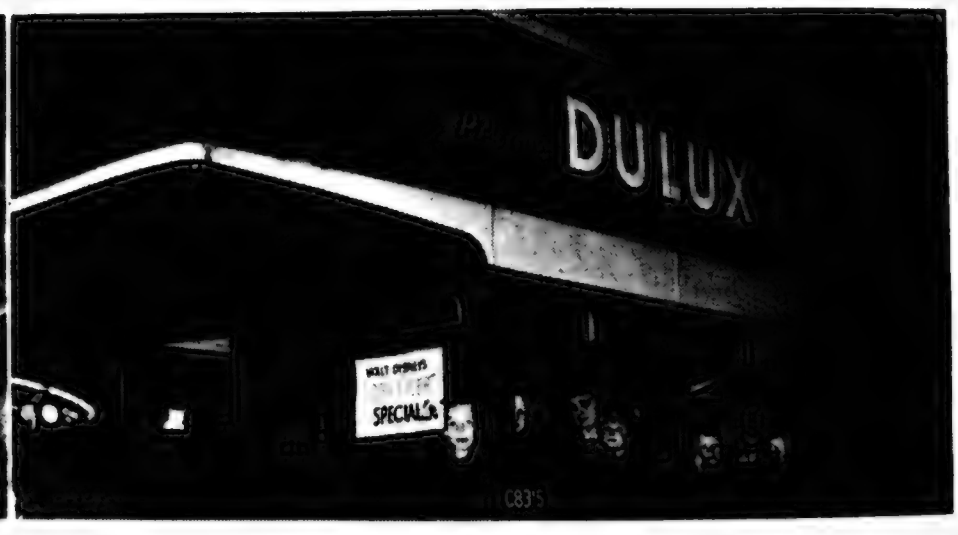
BIG CAMPAIGN FOR DISNEY'S 'TOBY TYLER'

Walt Disney Productions is planning to exploit "Toby Tyler" with one of the most comprehensive campaigns in the company's history. The film, in Technicolor, stars Kevin Corcoran and the chimpanzee, "Mr. Stubbs." On this page are photographs of some of the special window displays in the West End and shots of the screening given in Bertram Mills's Big Top at Bristol for over 700 orphan children—the first time a film has ever been presented in a circus tent. Right: Trixie, the performing elephant, carries a quad crown for "Toby Tyler" during the Big Top screening



Above: Maxie, the chimpanzee, entertains some of the children before the start of the picture. Two portable 35 mm. projectors were brought down from London for the screening. One of the fleet of chartered buses that brought the children to the Show and took them home afterwards. Below: Lush & Cook, Dry Cleaners, Charing Cross Road; Ingham's Travel Agency, New Bond Street; Lunn's Travel Agency, Edgware Road; Sydney Ross, Toy Shop, Oxford Street

Showmanship

by FRANK HAZELL

READING the hundreds of campaign reports ch week one cannot but notice how showman- ip is becoming standardised.

For each film the template is cut and every mpaign becomes a copy of the master. On odd casions there may be some frilly additions, but general they are much of the same pattern.

This standardisation is one of the natural outcomes of centralisation which financially cannot allow the increased costs of individuality in separate situations, and this in the end kills initiative and the flair of the showman.

It is hard to determine whether showmanship would be more effective left to the individual manager. Perhaps the years of production-line showmanship have drained out the brilliant and enterprising showman. With circuit managers, selling is invariably gauged by the effect and impetus given by their own publicity departments. With others, the renters have to give the lead.

Perhaps, with the elimination of cinema tax, the individual theatres may now come to think of selling their own programmes and not leave it for outside bodies to do it for them. After all, it is their theatre, and they should be the experts on their own particular selling approach.

Let us hope the abolition of entertainments tax means the introduction of virile and imaginative showmanship.

NEW MEMBERS

D. G. Adams, Regal, Kirkcaldy.
B. Bint, Odeon, Sale.
J. W. Hare, Regal, Gt. Yarmouth.
T. H. Neat, Premier, Manchester.
W. J. Key, Olympia, Cardiff.
H. I. Walker, City Picture House, Carlisle.

SEALS OF MERIT

P. G. Browne (second), Odeon, Harlesden (Life Member No. 309).
A. P. Bridger (fourth), Ritz, Maidstone (Life Member No. 259).
J. E. Lake (fourth), Savoy, Luton (Life Member No. 33).

THE COMPANY OF SHOWMEN

A lively display for 'Toreador'

F. C. KENNEWELL, Dominion, Southall, opened the drive for "Tommy the Toreador" with a full window display in an electrical dealer's window of all the Decca material, stills, cards and a special d.c. announcing the children's contest in connection with the film, for which the dealer (backed by Decca) supplied six recordings of "Little White Bull."

He mounted six d.c. posters on old cards and had them shown in local off-licensed premises. Each carried a Gonzalez Byass still, film credits, and details of the bottle of sherry prize in the "Tommy's Treasure" contest.

Record sleeves

The electrical dealer supplied record sleeves for a larger foyer display built around the contest poster, and a second foyer display centred on the Gonzalez Byass Treasure Map. There were cut-outs on all doors and renters' quads in the foyer for two weeks in advance of playdate. The Tommy Steele recording was also played for two weeks in advance during each performance and at three matinees before the film opened.

The "Toreador" float toured the town on opening Monday and reached the theatre 15 minutes before the end of the first showing, when the hall was packed with children. Kennewell seized a mike, went on the stage and, before anyone could leave, introduced "Little White Bull" and the "Toreador." He was lucky in getting a reporter from the local paper to the theatre in time for this. The "Treasure" contest was most successful, and the list of entrants ran to eight foolscap sheets. The week after the run he marked the map with the correct location and added the name and address of the winner.

The youngsters' painting competition was less successful and the entries poor, but it served its purpose. A front page editorial in the *Middlesex County Times* on the Friday of play week probably boosted week-end business.

Harry Grossman, Savoy, Uxbridge, for the X film "House on Haunted Hill" mounted a drive which exceeded his usual routine. For one thing he got no fewer than six shop window displays of cards, stills and credits—three of them in the High Street.

For a week before the run started he had a lorry touring the district with 8 x 2½ ft. streamers pasted on both sides. There were the usual displays with stills and bills in the Savoy foyer and circle lounge and 12 extra quads on specially chosen sites all round the area, including RAF stations. He booked additional space in the two local papers to advertise "Emergo," which resulted in a 4½ in. s.c. front-page editorial mention of the gimmick.

J. J. Morgan, Forum, Kentish Town, using the abundant publicity material supplied for "Expresso Bongo" was able to reach almost every class of the public likely to be attracted. He had part-window displays in two record dealers, two book shops, two off-licences, and two men's outfitters, taking advantage of the tie-ups with Ace books, tape recorders and shirts.

Attractive

Because there is hardly any public part of the theatre where displays can be made of goods under constant staff surveillance, he could not mount shows of the tape-recorders and shirts, but the traders concerned did their bit with attractive shop displays of these lines. Box-office cards for Guinness and OK Sauce were shown in local public houses and off-licences, cafes and self-service stores.

Naturally these are the sort of places where film publicity is effective, for eyes are on them for quite a period and their message should sink in.

For that reason the 12 "Espresso Bar" stickers he distributed to local cafes, milk bars and dance halls also made a good impression on people who would be favourably impressed by this kind of film.

Competitions

Morgan had a large display over his canopy, cut-out posters on the entrance doors and a d.c. bill announcing the competitions run in conjunction with the picture.

As part of "The Five Pennies" was about a little girl's fight over a physical disability, **R. Potts,** Odeon, Exeter, arranged for two groups from the College for the Disabled to attend a special screening of the film. One party was met by the Mayor of Exeter, and this gesture gained good press mentions.

Arthur English, the comedian, also came along to the theatre this time to launch the efforts of the Children's Club for the World Refugee Year. Youngsters attending the Saturday morning show came laden with clothing and other gifts which were to be sold in order to raise money for the fund.

Refugees

Again the efforts to help the refugees gained press mention and both activities were the best possible kind of public relations for the cinema.

P. A. Cross, Odeon, Solihull, gave his foyer an authentic Eastern touch for the gala night of "North West Frontier." With a painted backcloth of an Indian palace, a small boy dressed in princely costume received the guests. A giant post card was addressed to Kenneth More and guests were asked to sign their greetings to the star. This post card achieved mention in all papers, for some arguments were started as to the largest size the Post Office would accept for mailing.

For the opening night of "North West Frontier" at the Gaumont, Taunton, **A. P. Jeary** arranged for the Mayoress, and a Lieut.-General who had served on the North West Frontier to attend. A guard of honour was formed by members of the Somerset Light Infantry and scouts from Taunton troops. There was a display of rifles, rockets and mortars in the foyer, and members of the Somerset and Cornwall Infantry had an enrolment desk.

The Showman also commends . . .

Figures in parentheses indicate number of credits

ARCHER, D. J., Empire, Coventry: Public relations. **Armsworth, P. J.,** Odeon, Weymouth: Blind Date, The Night We Dropped A Clanger (2). **Anthony, E. H.,** Dominion, Harrow: The F.B.I. Story, The Stranglers of Bombay, Expresso Bongo (3). **Askew, L.,** Savoy, Colne: The Heart of a Man.

BROWN, L. J., Ritz, Felixstowe: The F.B.I. Story, This Earth Is Mine, Follow A Star, A Summer Place, Public relations (5). **Bill, Mrs. M.,** A/M., Pavilion, Wylde Green: Tommy The Toreador, Please Turn Over (2). **Bridger, A. P.,** Ritz, Maidstone: The Mummy, Please Turn Over, Behemoth the Sea Monster, Don't Panic Chaps (4). **Barker, A. E.,** Ritz, Muswell Hill: Theatre publicity, Expresso Bongo, The Scarface Mob (3). **Brandon, G. W.,** Picture House, Birmingham: Upstairs and Downstairs, The Four Skulls of Jonathan Drake (2). **Bailey, J. M.,** T/M., Palace, Lancaster: The Navy Lark. **Brooks, W. G.,** Ritz, Market Harborough: Public relations, Theatre publicity, Christmas activities (3). **Bailie, H. W.,** Picture House, Govanhill: The Big Circus. **Brooker, W.,** Odeon, Whalebone Lane: Babette Goes to War. **Bird, T. W.,** Gaumont, Whitley Bay: Darby O'Gill and the Little People, Holiday for Lovers (2). **Brewis, T.,** Pavilion, Newcastle: Girls in Action. **Bish, H. S.,** Gaumont, Chippenham: Christmas activities. **Barton, E. D.,** Odeon, Bath: The Devil's Disciple. **Bigwood, G. F.,** Odeon, Weston-super-Mare: Follow A Star. **Barry, E.,** Gaumont, Bournemouth: Follow A Star, The Horse Soldiers (2). **Browne, J. E.,** Odeon, Yeovil: S.O.S. Pacific, North West Frontier, The Devil's Disciple, The Five Pennies, Theatre publicity (5). **Baker, R. C.,** Odeon, Hanley: Genevieve, Press publicity (2). **Bretton, P.,** Princess, Birstall: Children's club. **Barr, R.,** Astoria, Glasgow: The Heat of the Summer. **Bee, J.,** Odeon, Worcester: Christmas activities, Look at Life, The Night We Dropped A Clanger (3). **Baker, G.,** Gaumont, Manchester: South Pacific. **Brown, J. A.,** Gaumont, Edinburgh: My Uncle. **Brown, C. E.,** Gaumont, Preston: Stage Show. **Beetles, B. W.,** Odeon, Cheetham Hill: Killers of Kilimanjaro.

CARPENTER, A. M., Odeon, Sutton Coldfield: Public relations. **Charlesworth, R.,** Crown, Birmingham: The Five Pennies, The Navy Lark (2). **Crabb, R. J.,** Lyric, Wellingborough: The F.B.I. Story. **Crossley, F.,** A/M., Playhouse, Miles Platting: Yesterday's Enemy. **Chapman, T. F.,** New Empress, Nottingham: The Mummy, Friends and Neighbours, John Paul Jones, The Rough and the Smooth, Don't Panic Chaps, The Man Who Could Cheat Death, Public relations (7). **Cully, N.,** Coliseum, Whitley Bay: The F.B.I. Story, Public relations (2). **Charles, R.,** Regal, Camberwell: Tamango, A Summer Place, Please Turn Over, The Scarface Mob (4). **Craig, B. I.,** Odeon, Cardiff: Last of the Fast Guns, Deadline Midnight, North West Frontier, Behemoth the Sea Monster (4). **Cranford, W.,** Gaumont, Hamilton: The Blue Angel. **Carter, E. C.,** Gaumont, Dagenham: The Horse Soldiers. **Colson, W. D.,** Gaumont, Leicester: The Wonderful Country. **Crane, G. J.,** Odeon, Norwich: Beloved Infidel. **Channing, T.,** Gaumont, Middlesbrough: The Wonderful Country, Third Man On The Mountain (2). **Carey, D. P.,** Odeon, Portsmouth: Desert Mice. **Claxton, L. K.,** Odeon, Park Royal: Genevieve. **Conway, C. D.,** Odeon, Hereford, North West Frontier, Press publicity, Upstairs and Downstairs, Christmas activities (4). **Connett, F. A.,** Gaumont, Weymouth: The Horse Soldiers. **Curry, J.,** Gaumont, South Shields: The Wonderful Country, Last Train From Gun Hill (2). **Cockburn, R. C.,** Odeon, Skipton: Alias Jesse James, Beyond This Place (2). **Clark, J. D.,** Majestic, Leeds: The Boy And The Bridge. **Cowlrick, H. J.,** St. George's, York: Don't Give Up The Ship.

DEMAECKER, W. D., Mayfair, Battlefield: Yellowstone Kelly, The Wonderful Country, I Want To Live, Hell Below Zero, Killers of Kilimanjaro, Hollywood Or Bust, A Hole In The Head (7). **Donaldson, A. M.,** Odeon, Greenock: The Wonderful Country. **Downes, R. H.,** Gaumont, Birkenhead: The Navy Lark. **Donkin, W. T.,** Odeon, Motherwell: Follow A Star. **Dawson, A. E.,** Odeon, Darlington: Upstairs and Downstairs, This Earth Is Mine (2). **Douglass, W. A.,** Royal, Sunderland: The Heat of the Summer.

EDINGTON, J. A., Windsor, Doncaster: Swan Lake. **Elliot, G.,** Odeon, Gateshead: Follow A Star. **Edmundson, J.,** Ritz, Bradford: Public relations, Christmas activities (2).

GRAY, K. J., Ritz, Aldershot: Public relations. **Gray, M. L.,** Picturedrome, Sleaford: Swan Lake. **Gray, A., Ritz,** Chatham: Career, The Horse Soldiers, Christmas activities, public relations (4). **Gompertz, F. H.,** Odeon, Chichester: Look at Life, The Navy Lark (2). **Gilbert, H. J.,** Savoy, Enfield: Don't Panic Chaps, The Treasure of San Teresa (2). **Greenwood, C.,** Odeon, Lancaster: Upstairs and Downstairs, I Want to Live (2). **Girdler, R. C.,** Odeon, Uxbridge: The Horse Soldiers. **Gower, J. E.,** A/M, Gaumont, Wolverhampton: Children's club. **Gordon, R. E.,** Odeon, Llanelly: I'm All Right Jack. **Gislingham, E. A.,** Gaumont, Cheltenham: Follow a Star, S.O.S. Pacific, stage show (3).

HART, J. M., Coliseum, Glasgow: Don't Panic Chaps, Stalag 17 (2). **Helley, R. G.,** Regal, Wakefield: Children's club, The Big Circus (2). **Hall, W.,** Elizabeth, Krefeld: Blood of the Vampire. **Hall, J. R.,** Savoy, Newcastle-under-Lyne: Moment of Danger, The Stranglers of Bombay, Don't Panic Chaps (3). **Harris, A. H.,** Pavilion, Wylde Green: Expresso Bongo, The F.B.I. Story (2). **Hodder, R. W.,** R/M, Regal, Old Kent Road: A Summer Place, The Scarface Mob, children's club, public relations, Pathe News, The Stranglers of Bombay (6). **Hellawell, R.,** Empire, Whitby: Swan Lake, Expresso Bongo (2). **Hurt, G. W.,** Gaumont, Finchley: Beloved Infidel. **Hartle, N. J.,** Capitol, B Theatre publicity, The House on Haunted Hill, lic relations, Behemoth the Sea Monster (4). **ings, T. W.,** Palace, Arbroath: Theatre pub Press publicity, public relations (3). **Hindle** Essoldo, Blackburn: Third Man On the Mou **Horsley, R. E.,** Palace, Gateshead: Girls in A **Howes, G. A.,** Gaumont, Salisbury: 1001 Ar Nights, The Night We Dropped a Clanger (2). **ings, K. J.,** Odeon, St. Austell: North West Fro **Harvey, J.,** Odeon, South Shields: This Ear Mine, Follow a Star (2). **Honeyman, R. G.,** O Ayr: Follow a Star. **Hobart, S. J.,** Odeon, Dulwich: They Came to Cordura.

INGLEDEW, A. G., Odeon, Finchley: Desert

JEARY, A. P., A/M, Gaumont, Taunton: Th publicity. **Jones, D. E.,** Odeon, Port Talbot: F a Star, Christmas activities, Upstairs and D stairs (3).

KYLE, W. G., Odeon, Bury St. Edmunds: North Frontier.

LENNOX, G., Toledo, Muirend: The Ten Comm ments, The Boy and the Bridge, Deadline Midn Yesterday's Enemy, Jack the Ripper, Jet S Carry on Teacher (7). **Longley, J. N.,** Emp Sutton Coldfield: Children's club, Third Man On Mountain, Expresso Bongo (3). **Laing, P. M.,** K Motherwell: Deadline Midnight. **Lake, J. E.,** Sav Luton: Behemoth the Sea Monster, Tamango, pub relations (3). **Laing, J. L.,** Regal, Aberdeen: Child ren's club. **Larrosa, E.,** Gaumont, Bootle: Follow a Star. **Lowe, D. P.,** Gaumont, Ipswich: Desert Mice, The Man Who Understood Women (2). **Lockyer, G.,** Odeon, Stafford: Killers of Kilimanjaro. **Lloyd, K. B.,** Gaumont, Southport: The Five Pennies. **Lucas, R. R.,** Gaumont, Southampton Stage show.

MATTHEWS, N., Ritz, Leyton: Public relations, theatre publicity, Christmas activities (3). **MacLeod, D. J.,** Olympia, Bridgeton: Busman's Holiday, Christmas activities (2). **Milner, P.,** R/M, Majestic, Mitcham: A Summer Place. **Moffat, W. T.,** Gaumont, Southsea: The Shakedown. **Murray, S.,** Odeon, Accrington: Follow a Star. **McAree, S. D.,** Savoy, Birkenhead: Expresso Bongo. **Miller, R. A.,** Odeon, South Harrow: Look at Life. **Murray, H.,** Gaumont, Sheffield: That Kind of Woman, stage show, Top Rank Records, public relations (4). **Mann, D. E.,** Gaumont, Grimsby: Follow a Star, I'm All Right Jack (2). **Minnican, H. N.,** Gaumont, Sunderland: Last Train to Gun Hill. **Matthews, H. O.,** Odeon, Falmouth: North West Frontier. **Moneypenny, L. A.,** Odeon, Jersey: Career. **Murphy, P. D.,** A/M, Odeon, Chester: North West Frontier. **Moorse, H.,** Gaumont, Doncaster: Follow a Star. **Merrill, J.,** Empress, Tuebrook: Upstairs and Downstairs. **Murray, F. C.,** Odeon, Wimbledon: The Horse Soldiers, The Navy Lark, They Came to Cordura (3)

NETHERCOTE, W. B., A/M., Olympia, Cardiff: Yellowstone Kelly, The Siege of Pinchgut, The Big Circus, Carry On Teacher (4).

O'NEILL, C., Empire, Morecambe: Please Turn Over.

PICKERING, K., Whitehall, Rotherham: The Case of Dr. Laurent, Yesterday's Enemy, The Siege of Pinchgut, Public relations, Carry On Teacher, Don't Panic Chaps, The Rough and the Smooth (7). **Pryor, W.,** Odeon, Aberdeen: The Five Pennies. **Paxton, A. C.,** A/M., Regal, Aberdeen: The Man Who Could Cheat Death, Friends and Neighbours, Jack The Ripper, John Paul Jones, The Mummy, Serious Charge, Jet Storm (7). **Potter, R. N.,** Globe, Munster: Rockets Galore. **Porter, K.,** Regal, Bicester: Jack The Ripper, Yesterday's Enemy, The Big Circus, The Shaggy Dog (4). **Power, J. G.,** Orient, Aston: Friends and Neighbours, Don't Panic Chaps, The Mummy, The Rough and the Smooth, The F.B.I. Story, The Case of Dr. Laurent, Please Turn Over (7). **Purves, C. A.,** Astra, Scampton: Public relations. **Pigg, L. H.,** A/M., Haymarket, Newcastle: Expresso Bongo. **Pollard, W.,** Odeon, Guide Bridge: Theatre publicity. **Paice, C. A.,** Ritz, Woking: Deadline Midnight, Christmas activities, John Paul Jones, The Man Who Could Cheat Death, The Case of Dr. Laurent (5). **Paton, J. O.,** Ritz, Brighouse: Rio Bravo, Jet Storm, Yellowstone Kelly, Carry On Teacher, Serious Charge, The Siege of Pinchgut, Look Back In Anger (7). **Pemble, G. C.,** A/M., Ritz, Chatham: Third Man On The Mountain, Drum Beat (2). **Parker, R. W.,** Savoy, Exeter: John Paul Jones, Alive and Kicking, Stage show, Expresso Bongo, Tommy the Toreador, The Case of Dr. Laurent (6). **Page, L.,** Odeon, Leicester: Follow A Star, My Uncle, Upstairs and Downstairs (3).

ROMAINE, R. H., ABC, Leeds: The Rough and the Smooth, The Mummy, The Siege of Pinchgut, Jet Storm, Carry On Teacher, Jack The Ripper, The Nun's Story (7). **Ramsey, D.,** A/M., Elite, Middlesbrough: Tommy the Toreador. **Riley, G. B.,** A/M., Savoy, Wolverhampton: The Mummy. **Roberts, W.,** ABC, Wallasey: Children's club, The Ugly Duckling, Carry On Teacher, Christmas activities, Theatre publicity, Public relations (6). **Ratcliffe, P.,** Regal, Wembley: A Summer Place, Please Turn Over, Children's club, Tommy the Toreador, The Stranglers of Bombay, The F.B.I. Story, Expresso Bongo (7). **Ronan, M. J.,** A/M., Rex, Consett: The Rough and the Smooth. **Riddi-**

Jackie Rae, Janette Scott, Dr. Eric G. M. Fletcher, deputy chairman, Associated British Picture Corporation, and the Mayor of Islington, Alderman John Barnes, JP, at the celebration party held to mark the 100th anniversary of the Empire, Islington

rd, E. G., Elite, Wimbledon: The Case of Dr. aurent, John Paul Jones, The Man Who Could neat Death, The Big Circus, Children's club, Left ght and Centre, Deadline Midnight (7). **Rams-n, G. S.,** Regal, Paisley: The Rough and the ooth, Deadline Midnight, John Paul Jones, mmy the Toreador, Don't Panic Chaps, Camp-l's Kingdom, The Treasure of San Teresa (7).

IT-BUCCLEUCH, N., Lonsdale, Carlisle: The n Who Could Cheat Death, Journey to the ntre of the Earth, Public relations, Theatre pub-ty, Expresso Bongo, Please Turn Over, Tommy Toreador (7). **Stevenson, P. C.,** Rialto, Brough-Yesterday's Enemy, The Mummy, Deadline dnight, John Paul Jones, The Siege of Pinchgut, ft Right and Centre, Carry on Teacher (7). **wart, J.,** Picture Palace, Parkhead: The Big reus, Left Right and Centre, The Rough and the ooth, The Mummy, Jet Storm, The Siege of chgut, Deadline Midnight (7). **Seddon, A. W.,** z, Barnsley: Press publicity, Theatre publicity, blic relations (3). **Sims, V.,** Central, Kidder-ster: Children's club, Christmas activities (2). **Skinner, J.,** Regent, Edinburgh: S.O.S. Pacific. **Seaton, E. C.,** Gaumont, Dalston: The Night We Dropped A Clanger. **Slatter, A.,** Regal, West Nor-wood: Web of Suspicion. **Stewart, P. A.,** Odeon, Hamilton: Follow A Star. **Serrell, R.,** Gaumont, Chesterfield: Darby O'Gill and the Little People. **Sewell, G. E.,** Odeon, Romford: The Five Pennies, Christmas activities (2). **Sprake, G. F.,** A/M, Regal, Derby: Tommy the Toreador, A Summer Place, The Stranglers of Bombay, The Case of Dr. Laurent (4). **Sobey, L.,** Regal, Rochdale: Jet Storm, Alive and Kicking, Public relations, The Case of Dr. Laurent, John Paul Jones, The Stranglers of Bombay, The Mummy (7). **Sliman, A. M.,** A/M., Regal, Falkirk: Carry On Teacher, Jack The Ripper, Bobbikins (3). **Simpson, D.,** A/M., Savoy, South Shields: John Paul Jones, The Case of Dr. Laurent, Yellowstone Kelly (3). **Simpson, F.,** Picture House, Doncaster: Expresso Bongo, The Mummy, The Stranglers of Bombay, John Paul Jones (4). **Stevens, B.,** A/M., Lyric, Wellingborough: The Treasure of San Teresa, Bambi (2).

THIRLAWAY, A. C., Ritz, Bexhill: Children's club, Public relations, Al Capone, Tommy the Toreador, The Mummy (5). **Trumper, E. G.,** Rialto, Maidenhead: The F.B.I. Story, Please Turn Over, A Summer Place, Follow A Star, The Tommy Steele Story, Expresso Bongo, Public relations (7). **Taylor, R.,** Regal, York: The Man Who Could Cheat Death, John Paul Jones, Please Turn Over, Expresso Bongo, Deadline Midnight, The Stranglers of Bombay, Edge of Eternity (7). **Tooke, B. S.,** A/M., Regent, Great Yarmouth: Jet Storm, Don't Panic Chaps, Jack The Ripper, The Bridal Path, Alive and Kicking (5). **Thompson, B.,** R/M., Savoy, Stourbridge: A Summer Place, Please Turn Over (2). **Tyler, F.,** Regal, Purley: Public relations. **Tasker, R.,** A/M., Lonsdale, Carlisle: Press publicity. **Thornton, P. J.,** Gaumont, Northampton: Ferry to Hong Kong.

VAN-POOSS, D., A/M., ABC, Southampton: Operation Bullshine, Carry On Teacher, Left Right and Centre, Serious Charge, The Nun's Story, Look Back In Anger, Rio Bravo (7). **Vere, F. R.,** Carlton, Boscombe: Expresso Bongo, Tommy the Toreador, Children's club (3).

WILLIAMS, A., Granada, Dovecot: Children's club, Christmas activities, The Rough and the Smooth, The Man Who Could Cheat Death, Yesterday's Enemy, The Siege of Pinchgut, Jet Storm (7). **Williams, G.,** Regent, Chatham: The Mummy, The Treasure of San Teresa, Don't Panic Chaps, The Stranglers of Bombay, Behemoth the Sea Monster, The Man Who Could Cheat Death, The F.B.I. Story (7). **Wright, F. A.,** Regent, Great Yarmouth: Deadline Midnight, The House on Haunted Hill, The Rough and the Smooth (3). **Wright, T. A.,** Imperial, Walsall: Christmas activities, Seven Brides for Seven Brothers, It's Great To Be Young, The Headless Ghost, Dark Command, Public relations (6). **Whittaker, T.,** Savoy, Wolverhampton: Two-Way Stretch, Tamango (2). **Weatherhead, P. J.,** Kings, Bristol: The F.B.I. Story, Please Turn Over, The Scarface Mob, The House On Haunted Hill, Expresso Bongo (5). **Wilson, E. H.,** Ritz, Lutterworth: Marjorie Morningstar. **Wilson, H. R.,** Wallaw, Blyth: Tommy the Toreador, Carry On Teacher, The House On Haunted Hill, Jet Storm, The Siege of Pinchgut, The Rough and the Smooth (6). **Walker, H. I.,** Rex, Motherwell, Public relations, The Devil's General, Demetrius and the Gladiators, Ali Baba and the Forty Thieves (4). **Wilmot, G. A.,** Odeon, Southampton: The Five Pennies, Public relations (2). **Ward, N. J.,** Imperial, Moseley Road: A Hole In The Head, The Bridal Path, I'm All Right Jack (3). **Wills, C. B.,** Odeon, Camberwell: North West Frontier. **Wyatt, W. T.,** Ritz, Edgware: Public relations. **Williams, H. S.,** A/M., Astoria, Brighton: Expresso Bongo, Public relations (2). **Watson, C. S.,** Elite, Middlesbrough: Children's club, Christmas activities, Public relations (3). **Woolmer, G. D.,** Grange, Kilburn: Public relations, The Night We Dropped A Clanger, The Blue Angel (3). **Wright, R. J.,** A/M., Playhouse, Colchester: Expresso Bongo, Behemoth the Sea Monster, A Summer Place, The Stranglers of Bombay, The Man Who Could Cheat Death, Press publicity, Tommy the Toreador (7).

KINE.-MGM £600 SHOWMANSHIP CONTEST

Wanted, a verdict on 'Libel'

FROM the Odeon, Blackpool, comes a fine campaign for "Libel" submitted by assistant manager **C. P. W. Meggison,** encouraged by manager Rupert Todd.

In advance of playdate, 50 glossy postcards were overprinted, "Should appreciate your verdict on 'Libel' showing at . . . etc.," and posted to civic dignitaries, hotel managers, schools, factories, clubs, etc.

Two hundred opinion cards, headed, "Give your verdict on 'Libel'" were distributed by a student in wig and gown. Newsvendor placards were used extensively throughout the town, worded, "Blackpool Sensation," followed by eye-catching plug lines. One thousand locally compiled jig-saw puzzles were distributed both in and away from the theatre. This idea was also carried out with boys who joined a quad poster together on busy street corners.

A foyer display contained an endorsement from the management while hundreds of letters along this line were posted to local celebrities. Circular letters were sent to every lawyer and barrister in the Blackpool and St. Anne's area, totalling over 100.

Novelty stunt

Delivery vans of the Eldorado Ice Cream Co. displayed tie-in posters. A novelty newspaper stunt was effectively put into operation.

Several thousand competition heralds were printed and circulated in many ways such as by co-operating stores, from the theatre and by a student dressed in wig and gown who stood at busy street corners. Prizes for the competition were promoted.

With playdate coinciding with rag-week, a student agreed to sit on the front-of-house every afternoon dressed as previously and with an appropriate "court" display.

A good deal of editorial was achieved in several papers throughout the area.

Manager **F. R. Vere** produced a good campaign for "The Wreck of the Mary Deare," at the Charlton, Boscombe. Although playing pre-release, a good deal of coverage was obtained.

Window presentations were placed with co-operating shops linked with books, toys and Senior Service cigarettes.

Press show

Bookmarks were circulated to libraries and overprinted menus were used by many restaurants. A special press show was arranged for members of the press from surrounding areas, resulting in over 53 inches of editorial.

Bournemouth Municipal College students prepared an 8 ft. x 4 ft. map of the area to be seen in the film. This was used in an advance foyer display.

A special competition for children was tied-in with model making, having donated prizes of Seven-Up drinks, Revell Kits and Fontana books. Seven-Up, the drink manufacturers, co-operated fully with displays in shops and cafes.

Perhaps the highlight of the campaign was a grand civic opening, attended by Mayors and Mayoresses from Bournemouth, Lymington and Christchurch, together with commodores from three prominent yacht and sailing clubs and other dignitaries. For the occasion, the theatre was dressed overall and local sea scouts and rangers lined the foyer and staircase for the arrival of the VIPs.

R. Gordon, of the Odeon, Llanelly, arranged for leaflets to be distributed by the 200 members of the Market Traders' Federation for the screening of "Ask Any Girl."

Displays featured the *Tit-Bits* Diploma along with stills and credits.

A research poll questionnaire to endeavour to find a scientific basis for finding the right mate was circulated throughout houses on a council estate. These created much amusement, according to manager Gordon.

Perhaps the highlight of the campaign was the attendance of a 74-year-old pensioner to see his first film performance ever.

An "On the Spot" summons for car owners was the "shaker" planned by manager **F. C. Murray** to help exploit "Libel," at the Odeon, Wimbledon. Authentic looking summonses were slipped under the windscreen wipers by a team of boys who did this to nearly 2,000 cars.

The reaction to the stunt was very favourable and created much amusement along with attention to playdate. An extra 500 were circulated by newsagents.

A member of the staff complete with wig and gown walked around the town during busy periods.

Eight shop windows displayed showcards and an invitation to see the film was extended to the clerk of the court. Editorial appeared in the *Wimbledon Boro' News*.

"Ask Any Girl" was chosen by manager **B. Beetles,** of the Odeon, Cheetham Hill, for extra exploitation.

The foyer contained a 6 ft. x 3 ft. display in advance of playdate. Two girls from several different factories were invited to attend the opening night. At the same time, shorthand teaser leaflets were distributed.

Hanging cards were placed in hairdressers, grocers, restaurants, etc. A thousand heralds were circulated by newsagents in their deliveries.

Girls were stopped in busy sections of the street and asked if they could name the film playing at the theatre. If the correct answer was given, the girl received guest tickets and a glossy postcard.

Windows were used for presentations linked with Sheaffer pens. Editorial appeared in several local papers.

FEBRUARY AWARDS

FIRST PRIZE (engraved Silver Lion and £10). G. P. W. Meggison, Odeon, Blackpool. "Libel."

SECOND PRIZE (engraved Bronze Lion). F. R. Vere, Carlton, Boscombe. "The Wreck Of The Mary Deare."

SPECIALLY COMMENDED (certificates). D. Moore, Odeon, Bridgwater. "The World, The Flesh And The Devil;" C. Best, Odeon, Canterbury. "North By Northwest."

HIGHLY COMMENDED (certificates). R. H. Heaslewood, Gaumont, Taunton. "It Started With A Kiss;" B. Baron, Ritz, Bradford. "The Wreck Of The Mary Deare;" A. Heaton, Regal, Darlington. "The Wreck Of The Mary Deare;" R. A. Dunbar, Academy, Brighton. "Libel;" R. W. Lane, Odeon, Folkestone. "Libel;" G. H. Shepherd, Odeon, Halifax. "North By Northwest;" J. B. Fenner, Odeon, Bradford. "North By Northwest;" R. Crawshaw, Odeon, Taunton. "Libel;" H. Bedford, Gaumont, Derby. "Libel;" G. W. Roberts, Odeon, Wrexham. "It Started with A Kiss."

REVIEWS—contd. from page 16

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Points of Appeal.—Evergreen FBI story, adequate acting, intermittent thrills, title and useful footage.

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Story.—Pip, young son of a big game hunter, arrives in England to be educated. Mrs. Ramsay, his widowed aunt, welcomes him, but he longs for the wide open spaces. He visits Chessington Zoo and sees a South American politico present the authorities with a Coatimundi bear. Later, Pip plays truant from school and is around when Steve Martin, a newsreel cameraman, and Sarah, a pretty hostess, try to photograph the animal. The Coatimundi takes fright, Pip grabs it and, without being spotted, carries it home. The bear's disappearance nearly causes a political situation and brings trouble on Steve, but finally Pip comes clean. Mrs. Ramsay accepts Pip's explanation, and presumably Steve and Sarah get hitched.

Production.—The picture is a trifle class conscious, but not too preparatory school. Gerard Lohan acts naturally as Pip, Angela Baddeley is an understanding Mrs. Ramsay, and Dorothy Bromiley and Maurice Kaufmann make the most of the love interest as Sarah and Steve. The modest highlights are staged in Chessington Zoo and a circus, and the camera work is up to scratch.

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CHILDREN'S ADVENTURE story located in Devonshire and dealing with salmon poaching. The schemes of an enterprising poacher are finally defeated by two young visitors from London. The acting of both adults and children is of a high standard, the direction is assured and the story fast-moving. Good children's matinee booking.

Story.—When Peter Ketley of the Fisheries Research starts to investigate a mysterious outbreak of salmon-poaching in Devonshire he is at a loss to know by what means the poachers are succeeding in avoiding being caught, despite the size of their hauls. His young brother Bob chums up with two young visitors from London, Susan and Simon, and the three set about trying to learn who the chief operator is. After much frustration they hit upon the vital clue which is provided by a television set. As soon as the ringleader realises he has been identified, he tries to escape, but is finally captured after a tremendous chase in the woods and beside a river. His identity provides an unexpected climax.

Production.—The natural beauties of the Devon scenery provide settings of which the director takes full advantage in developing the story which moves at a rattling pace throughout. The tale is well within the bounds of credibility and is helped by a high standard of acting. Jeremy Bullock, Joanna Horlock and James Luck make the children very natural youngsters while the adult cast headed by Anthony Parker are equally successful.

Points of Appeal.—Exciting tale, attractive settings, effective direction and good photography.—B. W.

Versailles

Mondial. French (A). Photographed in Eastman Color. English sub-titles. Directed by Sacha Guitry. Featuring Sacha Guitry, Michelene Presle, Claudette Colbert and Fernand Gravey. 14,220 feet

HISTORICAL extravaganza dealing with the history of the Royal Palace of Versailles from its earliest inception as a small residence for Louis XIV to its zenith of fame. Assisted by almost as many stars as there are in the Milky Way, the distinguished actor-playwright Sacha Guitry packed into the walls of the palace the famous and infamous whose names were household words. Pageantry, colour, passions and court-craft fill an enormous canvas, and there is much to delight the eye. Outstanding specialised audience booking.

Story.—With the architectural development of the palace and its grounds and gardens under the direction of Louis XIV and Louis XV, famous men and women of all types visited or resided there. The part many of them played in local and national history, and stories of their intrigues, their plottings and their schemes, stratagems and spoils are woven into an episodic story ranging from the dazzling days of the Louis kings to the outbreak of the French Revolution and the accession of Napoleon I.

Production.—Sacha Guitry who both directed this lush, lavish and colourful cavalcade of French social and political life and plays Louis XIV in it, let no chance slip to harmonise the history of the Palace with the most exciting episodes in the lives of its famous residents and visitors. Pomp, pageantry, passion and politics are presented against rich backgrounds, admirably portrayed in Eastman Color, while the stars in a cast of hundreds range from Michelene Presle and Claudette Colbert to Jean-Pierre Aumont and Orson Welles, who makes an unexpected appearance as Benjamin Franklin. Photography, music and settings all play their part in making this an outstanding cavalcade in which none need worry too much if and when artistic licence displaces historical accuracy.

Points of Appeal.—Vast, colourful backgrounds, galaxy of stars, historical associations, excellent photography.—B. W.

Marie Octobre

Mondial. French (A). Directed by Julien Duvivier. English sub-titles. Featuring Danielle Darrieux, Bernard Blier and Robert Dalban. 9,220 feet

SUSPENSEFUL whodunit dealing with the French Resistance. The story tells of the efforts of the members of a wartime Resistance group to find out the identity of one of their comrades who betrayed them to the Gestapo eighteen years ago, in 1942. Charge and counter-charge follow each other rapidly when the members meet in an atmosphere loaded with suspicion. For the most part dialogue ousts action in a gripping story in which Danielle Darrieux as the solitary woman member of the group scores heavily. First-rate specialised audience booking.

Story.—Marie Octobre, now a famous Paris *coutourière*, unexpectedly stumbles on the knowledge that the Gestapo raid which resulted in the death of her lover—the head of a Resistance group—was the result of an act of treachery by one of the group. A meeting is arranged of all the survivors, who are told of the fact. Then they set about trying to learn the identity of the betrayer. Accusation and counter accusation follow in rapid succession, suspicion falling first on one member and then on the other. Finally, when a deadlock seems to have been reached by a process of elimination, the culprit betrays himself. Refusing to atone by shooting himself, Marie Octobre herself acts as executioner.

Production.—Director Julien Duvivier is concerned mainly with presenting a fascinating series of psychological studies and is cont... for the most part to sacrifice action to build ... up skilfully handled studies of the protagonis... In the latter stages, however, the tempo ... ants rapidly and the final sequences are full ... fast action and surprises. A star cast, aided ... the sureness of the direction, succeed in holdi... the interest throughout, and the excellent sub... ling does much to overcome the torrents of ... nch dialogue. Danielle Darrieux as the ... nan member of the group plays with an adr... bly controlled intensity, and others who sh... in a cast all of whom play impeccably are B... rd Blier, Robert Dalban, Paul Frankeur and ... me Fusier-Gir.

Points of Appeal.—Gripping story, p... bed acting, skilled direction, exciting climax.—I... V.

WORLD MARKETS

—continued from page 9

to decrease from a current level of two billion tickets annually to some 1.5 billion.

The number of ECM theatres, according to the survey, would decrease from a current 25,000 houses to about 20,000. (In West Germany, for example, 80 per cent. out of total gross is coming from 3,000 houses while 20 per cent. is coming from the remaining 4,000 theatres.

The total number of television sets in operation in the Common Market area is expected to grow from the current level of 7,000,000 to some 40,000,000 sets when the TV saturation point will be reached in the next few years.

\+ + +

WEST German Transocean Film Co. has been appointed film export agent for Bavaria Filmkunst, one of Germany's "major" studios.

\+ + +

THE AUSTRIAN Film Producers' Association has decided to introduce ceilings for stars' salaries and thus follows the trend set only a few week ago in West Germany.

Some of the German-language stars initially said they would go to Austria for higher salaries if they could not get the sums they demanded in Germany; but the ceiling for top stars in both countries is now around 100,000 deutschmarks (about £8,000) per feature film.

—Gustav Genschow.

TRADE SHOWS

LONDON

April 29:
Men Without Morals (X). Miracle. Juliett... Mayniel. Preview Theatre. 10.30 a.m.

MANCHESTER

April 25:
Urge to Kill (A). Anglo Amalgamated. Theatr... Royal. 10.30 a.m.

April 26:
The League of Gentlemen (A). Rank. Odeo... 10.45 a.m.

April 27:
Peeping Tom (X). Anglo Amalgamated. Theat... Royal. 10.30 a.m.

April 28:
And Women Shall Weep (A). Rank. Odeo... 10.45 a.m.

April 29:
Circus of Horrors (X). Anglo Amalgamate... Theatre Royal. 10.30 a.m.

LATE EXTRAS (LONDON)

April 22:
The Enemy General (U). Columbia. Ow... Theatre. 2.30 p.m.

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FINANCIAL	...	1/- „ „
FOR SALE & WANTED	...	1/- „ „
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SITUATIONS VACANT

CAMEO Cinema, Cliftonville, Margate. Experienced Chief Operator required from April 23. Accommodation (single flat) can be arranged.

CHIPMAN AND KING Cinemas, Ltd., have vacancies for experienced Managers and Projectionists. — Applications with full details of references should be made to Paramount House, 125, Strand, W.C.2.

DO YOU want to remain a projectionist or service engineer all your life? Opportunity occurs in healthy tropical territory for efficient, energetic young man to sell, install and maintain 35-mm. and 16-mm. equipment. Adequate starting salary and the right man could speedily build up really attractive career for himself. Apply in confidence with details of technical knowledge and experience, education, family commitments, if any, to W., Box 620, Kinematograph Weekly.

SAVOY Cinema, Coventry, requires capable Chief; able to maintain all equipment. Large "B" house. Westrex-Westar. Excellent wages. Write Manager.

COMPETENT Operator required for small North Wales Cinema. Manager/Operator considered. Particulars, including age, experience, salary required, to Deeside Enterprise Cinemas Ltd., Plaza Cinema, Queensferry, Chester.

RELIEF Manager wanted May to September, West of England.—T., Box 618, Kinematograph Weekly.

SERVICE ENGINEERS. If you are interested in a career in an expanding industry this is a good opportunity. Goodmans Industries Ltd., of Wembley, require a Service Engineer with electro-mechanical experience. Ring Mr. J. Moir, M.I.E.E., on Wembley 1200 to arrange an interview.

16-MM. Driver/Projectionist required for Mobile Cinema. Used to driving large vehicles. Single man preferred.—Write stating qualifications and wages required to Box 623, Kinematograph Weekly.

HIRE

BLIMPED Arriflex, Moy Head, and Edmonton Dolly, for hire, all in perfect condition. Combined Television monitoring system for use with this equipment available, if required.—Phone Slough 2165.

FOR SALE

COMPLETE Cinema Projection Room equipment for sale, including two B.T.H. projectors, type "C," full B.T.H. Turn-table Equipment, one B.T.H. Sound Reproducer, type "A" with extended frequency range, one Premier Slide Projector, 20 Spools, Speakers and other accessories. Also approximately 400 excellent seats at only 8s. 6d. each. Offers invited from Mr. R. Renton, 522, Manchester Road, Hollinwood, Oldham. Telephone Failsworth 1438.

AUTOMATICKET machines, one two-way Electric, one three-way Hand operated; perfect working order.—Manager, Palace Cinema, Southport.

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Takings for 1960 have been well maintained and, with the abolition of Entertainments Tax, estimated profits should exceed £6,000 p.a.

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would be paid for Screen Advertising Rights. Must be centrally located City Cinemas. Seating Capacity secondary consideration. Est. 25 years. Bankers and Trade References supplied.

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SITUATIONS VACANT (contd.)

MANAGER / OPERATOR required initially on relief duty. Apply with full details of experience, etc., to U., Box 619, Kinematograph Weekly.

SITUATIONS VACANT (contd.)

INDUSTRIAL Film Production Company, W.1, has opening for working director with capital. Excellent prospects. —X., Box 622, Kinematograph Weekly.

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REVIEWS—contd. from page 16

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Points of Appeal.—Exciting tale, attractive settings, effective direction and good photography.—B. W.

Versailles

Mondial. French (A). Photographed in Eastman Color. English sub-titles. Directed by Sacha Guitry. Featuring Sacha Guitry, Michelene Presle, Claudette Colbert and Fernand Gravey. 14,220 *feet*

HISTORICAL extravaganza dealing with the history of the Royal Palace of Versailles from its earliest inception as a small residence for Louis XIV to its zenith of fame. Assisted by almost as many stars as there are in the Milky Way, the distinguished actor-playwright Sacha Guitry packed into the walls of the palace the famous and infamous whose names were household words. Pageantry, colour, passions and court-craft fill an enormous canvas, and there is much to delight the eye. Outstanding specialised audience booking.

Story.—With the architectural development of the palace and its grounds and gardens under the direction of Louis XIV and Louis XV, famous men and women of all types visited or resided there. The part many of them played in local and national history, and stories of their intrigues, their plottings and their schemes, stratagems and spoils are woven into an episodic story ranging from the dazzling days of the Louis kings to the outbreak of the French Revolution and the accession of Napoleon I.

Production.—Sacha Guitry who both directed this lush, lavish and colourful cavalcade of French social and political life and plays Louis XIV in it, let no chance slip to harmonise the history of the Palace with the most exciting episodes in the lives of its famous residents and visitors. Pomp, pageantry, passion and politics are presented against rich backgrounds, admirably portrayed in Eastman Color, while the stars in a cast of hundreds range from Michelene Presle and Claudette Colbert to Jean-Pierre Aumont and Orson Welles, who makes an unexpected appearance as Benjamin Franklin. Photography, music and settings all play their part in making this an outstanding cavalcade in which none need worry too much if and when artistic licence displaces historical accuracy.

Points of Appeal.—Vast, colourful backgrounds, galaxy of stars, historical associations, excellent photography.—B. W.

Marie Octobre

Mondial. French (A). Directed by Julien Duvivier. English sub-titles. Featuring Danielle Darrieux, Bernard Blier and Robert Dalban. 9,220 *feet*

SUSPENSEFUL whodunit dealing with the French Resistance. The story tells of the efforts of the members of a wartime Resistance group to find out the identity of one of their comrades who betrayed them to the Gestapo eighteen years ago, in 1942. Charge and counter-charge follow each other rapidly when the members meet in an atmosphere loaded with suspicion. For the most part dialogue ousts action in a gripping story in which Danielle Darrieux as the solitary woman member of the group scores heavily. First-rate specialised audience booking.

Story.—Marie Octobre, now a famous Paris *coutourière*, unexpectedly stumbles on the knowledge that the Gestapo raid which resulted in the death of her lover—the head of a Resistance group—was the result of an act of treachery by one of the group. A meeting is arranged of all the survivors, who are told of the fact. Then they set about trying to learn the identity of the betrayer. Accusation and counter accusation follow in rapid succession, suspicion falling first on one member and then on the other. Finally, when a deadlock seems to have been reached by a process of elimination, the culprit betrays himself. Refusing to atone by shooting himself, Marie Octobre herself acts as executioner.

Production.—Director Julien Duvivier is concerned mainly with presenting a fascinating series of psychological studies and is cont[illegible] for the most part to sacrifice action to build [illegible] up skilfully handled studies of the protagonis[illegible] In the latter stages, however, the tempo [illegible]unts rapidly and the final sequences are full [illegible] fast action and surprises. A star cast, aided [illegible] the sureness of the direction, succeed in holdi[illegible] the interest throughout, and the excellent sub[illegible]tling does much to overcome the torrents of [illegible]nch dialogue. Danielle Darrieux as the [illegible]man member of the group plays with an adr[illegible]ably controlled intensity, and others who sh[illegible] in a cast all of whom play impeccably are B[illegible]ard Blier, Robert Dalban, Paul Frankeur and [illegible]anne Fusier-Gir.

Points of Appeal.—Gripping story, p[illegible]shed acting, skilled direction, exciting climax.—I[illegible] W.

WORLD MARKETS

—continued from page 9

to decrease from a current level of two billion tickets annually to some 1.5 billion.

The number of ECM theatres, according to the survey, would decrease from a current 25,000 houses to about 20,000. (In West Germany, for example, 80 per cent. out of total gross is coming from 3,000 houses while 20 per cent. is coming from the remaining 4,000 theatres.

The total number of television sets in operation in the Common Market area is expected to grow from the current level of 7,000,000 to some 40,000,000 sets when the TV saturation point will be reached in the next few years.

\+ + +

WEST German Transocean Film Co. has been appointed film export agent for Bavaria Filmkunst, one of Germany's "major" studios.

\+ + +

THE AUSTRIAN Film Producers' Association has decided to introduce ceilings for stars' salaries and thus follows the trend set only a few week ago in West Germany.

Some of the German-language stars initially said they would go to Austria for higher salaries if they could not get the sums they demanded in Germany; but the ceiling for top stars in both countries is now around 100,000 deutschmarks (about £8,000) per feature film.

—**Gustav Genschow.**

TRADE SHOWS

LONDON

April 29:
Men Without Morals (X). Miracle. Juliett[illegible] Mayniel. Preview Theatre. 10.30 a.m.

MANCHESTER

April 25:
Urge to Kill (A). Anglo Amalgamated. Theatr[illegible] Royal. 10.30 a.m.

April 26:
The League of Gentlemen (A). Rank. Odeo[illegible] 10.45 a.m.

April 27:
Peeping Tom (X). Anglo Amalgamated. Theat[illegible] Royal. 10.30 a.m.

April 28:
And Women Shall Weep (A). Rank. Odeo[illegible] 10.45 a.m.

April 29:
Circus of Horrors (X). Anglo Amalgamate[illegible] Theatre Royal. 10.30 a.m.

LATE EXTRAS (LONDON)

April 22:
The Enemy General (U). Columbia. Ow[illegible] Theatre. 2.30 p.m.

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CAMEO Cinema, Cliftonville, Margate. Experienced Chief Operator required from April 23. Accommodation (s.c. flat) can be arranged.

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DO YOU want to remain a projectionist or service engineer all your life? Opportunity occurs in healthy tropical territory for efficient, energetic young man to sell, install and maintain 35-mm. and 16-mm. equipment. Adequate starting salary and the right man could speedily build up really attractive career for himself. Apply in confidence with details of technical knowledge and experience, education, family commitments, if any, to W., Box 620, Kinematograph Weekly.

SAVOY Cinema, Coventry, requires capable Chief; able to maintain all equipment. Large "B" house. Westrex-Westar. Excellent wages. Write Manager.

COMPETENT Operator required for small North Wales Cinema. Manager/Operator considered. Particulars, including age, experience, salary required, to Deeside Enterprise Cinemas Ltd., Plaza Cinema, Queensferry, Chester.

RELIEF Manager wanted May to September, West of England.—T., Box 618, Kinematograph Weekly.

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SITUATIONS VACANT (contd.)

INDUSTRIAL Film Production Company, W.1, has opening for working director with capital. Excellent prospects. —X., Box 622, Kinematograph Weekly.

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SALES and Catering Review

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Chocolate Hazels · Chocolate Brazils · Orange Milk Blocks · Milk Chocolate Blocks
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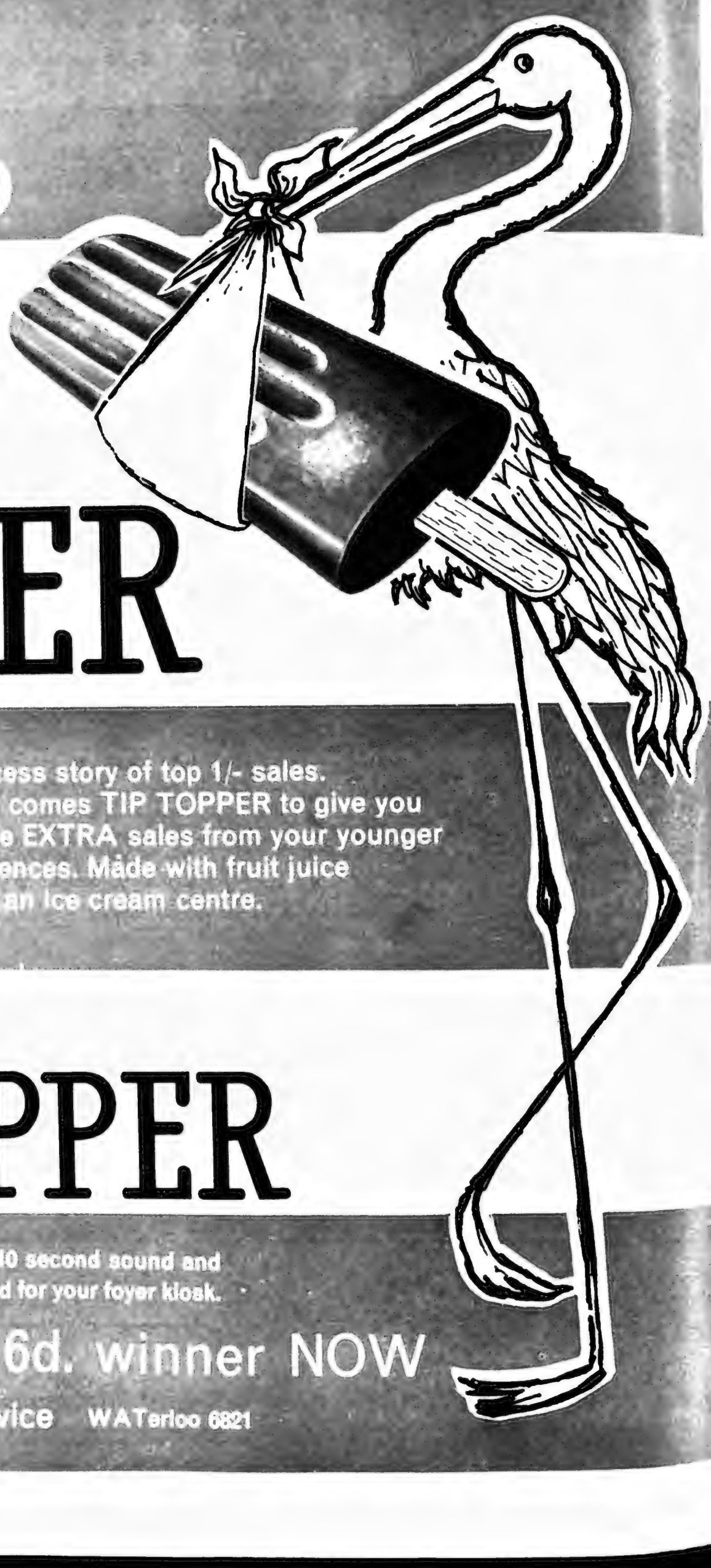

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Why not install a 'Hurry Bar'?

by W. H. EMERY, FRSA, FHCI
Catering Controller, Shepperton Studios

THE advantages of a hot and cold snack service is an aspect of cinema catering that is often overlooked by managements.

Not only is such a service most often welomed by cinema patrons who sometimes find that they have no time to sit for a full meal before the commencement of a film programme, but a snack service always shows a higher margin of profit than that shown on a normal meal service.

It is becoming more and more common for cinema patrons to buy their tickets probably between 15 minutes and 30 minutes before a complete programme commences. The majority of these patrons wait around the foyer and eventually a rough queue forms.

There is no doubt that this waiting period is a considerable bore, but it is necessary if the patrons wish to see a full programme from the start, and they happen to have mis-timed the commencement of the last programme.

Impulse Sales

Now this is the time when "impulse sales" can be made. If there were a fast service snack-bar available, it would, first of all, give these patrons something to do and somewhere to go during a part of the waiting period, and, furthermore, would provide a pleasant social interlude to their evening.

From the catering point of view, a snack service has the attraction in that it is possible o serve a large number of persons in a small dining space and with the minimum of equipment, and, in addition, the service can be operated either from the existing kitchen or deally, from a small call-order unit in the lining area itself.

Speaking of the ideal layout, even here the equipment requirement is moderate. All that s needed is a unit comprising a small griddle; our small gas burners; a small deep-frying nit: one 3ft. hotcupboard with four sunken recesses and containers; an eye-level grill for oast or, alternatively, a moderate battery of electric toasters. The whole of the cooking unit should be covered with a hood and at the top of the hood there should be an extraction fan to carry away the cooking fumes.

This should complete the hot-snack production layout. The containers in the hotcupboard will hold soup(s) and other liquid or semi-liquid components of the snack menu, such as cheese sauce for welsh rarebit, creamed mushrooms to be served on toast, etc.

A cold preparation section is also required, which can be placed under the service bar. Within this section, there should be a small double sink. Plastic bowls of various sizes should be available to hold the garnishes and salad stuffs, and there should also be a number of covered trays upon which the cold sandwich fillings may be kept. A small refrigerator is necessary if the "Hurry Bar" is to be operated as a self-contained unit.

Naturally a hot beverage machine will be required, and this should be sited near the "call-order" unit, and a cold drink dispenser placed on the service counter.

I would suggest that this equipment is the minimum required to operate a satisfactory service. Furthermore, if a snack-bar is the *only* type of catering service offered, it will be necessary to provide washing-up facilities in or near the bar.

As was mentioned previously, food preparation for the snack service can be operated from the restaurant kitchen, thus utilising the existing equipment, in which case only a service bar and stools will be required as additional equipment.

The essence of a successful snack-bar operation is the provision of an interesting and varied menu, with presentation and the maximum eye-appeal as the keynote. The ordinary "plain" sandwich is out: there is nothing interesting or exciting about a piece of cold meat between two slices of bread.

The popularity of the toasted sandwich (either single, double or three-decker) is very evident and can become the starting point in the compilation of the menu. This type of sandwich allows the caterer a wide choice of fillings and garnish and also helps to use up any left-over meat, chicken, fish, cheese, etc., that may be in the restaurant kitchen.

Interesting colour contrasts may be obtained by using both white and brown bread in one sandwich; sliced French bread may also be used; and finger rolls and buns can provide a further contrast in colour and shape.

If the snack-bar is an ancillary service to the restaurant, it is a good idea to make a survey of the left-overs that occur most frequently in the kitchen, and build your toasted sandwich menu around these items.

For example, creamed chicken, beef, mushrooms, and the off-cuts from the cheese in a suitable sauce can be made into suitable toppings for toasted "open" sandwiches. These creamed preparations are kept hot in the sunken containers, spread on a piece of toast, popped under the grill to give them a quick "flash" and garnished with a slice of tomato and a sprig of parsley or other suitable decorations.

There are many varieties of toasted "open" sandwiches that can be offered and these can be made with either a bread or a bun base. One interesting suggestion is a poached egg on a slice of ham or salami on a toasted open bun; another is a toasted cheeseburger with sweet chutney.

As has been mentioned before, the colour and flavour combinations that can be made are almost endless, but in every case the dish must be well-presented and served with a "flair." Even the ever-popular baked beans on toast is given an added appeal if chopped raw tomatoes and chives are added to the mixture.

Double-Deckers

Turning to double-decker sandwiches, one of the most popular varieties is a crispy bacon and cheese (toasted). For a more expensive snack, sliced chicken and grilled ham has proved to be a popular seller. Once again, the imagination of the caterer in conjunction with the specific needs of the community will provide numerous ideas for interesting fillings.

In many cases it has been found that the appeal of the "Hurry Bar" is not confined to evening cinema patrons. Often business men and women, who require a quick but nourishing snack at lunch time, will be attracted to the bar.

In this respect, the demand for hot beef sandwiches can be quite remarkable, and, what is more, extremely profitable, for they are never sold at less than 3s., and, when it is remembered that this is the price charged for a two-ounce portion of beef and two slices of bread, the margin obtained is really worthwhile.

Portions of pickles, chutney, cole-slaw, beetroot, etc., are sold as an extra and these should be displayed in plastic containers on the counter.

For a very fast lunch-time service an excellent idea is to prepare a three-decker sandwich "joint" in the following manner. Obtain a quartern loaf cut in slices along its

continued on page 9

THIS IS A UNIFORM WORLD

IT is interesting to note that as far back as 1916 (the year in which the cinema entertainments tax was imposed) there were advertisements in the KINE. announcing: Uniforms—Best and cheapest in the trade.

Some were illustrated with a line-drawing of a waitress in full-length gown, with a three-quarter-length apron; other advertisements offered "female attendants' uniforms from 10s. 6d." There is no doubt that at that time the uniforms were smart and practical.

Now, in 1960 (the year in which the cinema entertainments tax has been abolished) cinema managers or proprietors have the opportunity of fitting out their waitresses, sales and kiosk girls in up-to-date styles, smart designs, new materials.

Some of the designs are very different from those we have been used to—but these look good and would certainly attract attention.

Among the companies that specialise in this field is Herbert Liveries, Ltd., which makes various styles of overalls and dresses for cinema use.

These are in spun rayon, poplin, gabardine, or Bri-Nylon.

Garments can be supplied within seven to ten days either in stock size or made to measure. All garments are made in the company's own workshop and are not mass produced.

It is the policy of the company to strike a new and modern note in styles, embodying a degree of smartness which encourages personnel to take a pride in their appearance and in maintaining nice uniforms in good condition.

Cinema proprietors or managers can apply to the company for the coloured brochure which illustrates various attractive styles. These styles, incidentally, can be modified to suit individual requirements, or new designs can be prepared on request. Patterns and details are supplied on application.

Fully-dull Yarn

The Practical Uniform Co., makes many garments in Bri-Nylon, and several of these are made from a new fully-dull yarn. They are long-lasting and hard-wearing, are easy to wash and need little ironing.

Among the new styles from this company is a waitress's dress made from hazel green fully-dull nylon, with a large white shawl collar and separate white apron. This is a three-quarter sleeve button through style in Bri-Nylon with a full, almost circular skirt.

New shades of buttercup yellow, pink, lilac and Saxe blue are a few of the new colours. These are used on popular styles already being

continued on page 9

Right: This full-skirted, button-through waitress's uniform by the Practical Uniform Co. is typical of the clean lines of the modern trend in styling. Below: Green and white striped fabric, woven from dyed yarn, is used for this waitress's outfit

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NEWSLINES ON NEW LINES

A free film trip round the world

THE Coca-Cola Export Corporation has added another to its library of films which are available for free showing from the British bottlers of Coca-Cola.

The film is "Wonderful World"—a 43 minute tour, photographed in 16mm. and Technicolor.

The colour and the tour are, indeed, wonderful—but the 43 minutes are so crammed with information that by the end of it all there is difficulty in remembering what happened in each of 31 countries and 43 cities.

There are, of course, numerous shots of people of all ages, and in many different situations, enjoying their glass of "Coke." But these (save one, perhaps, in an English pub) are unpretentious, and blend well with the subject-matter.

The film was made by the Jam Handy Organisation; took three camera crews 14 months to film (travelling 190,000 miles); shot more than seven miles of film; and had action directed in 23 different languages.

It is not surprising to learn that the Corporation believes in the value of film as a medium for the creation of international understanding and good will.

Coca-Cola, incidentally, has changed its address from Princes Gate to 199, Knightsbridge, London: Telephone number is unchanged: Knightsbridge 4571

Three of the principal lines of Rolls Confectionery, the subsidiary of J. Lyons & Co., which came into operation this month

Even Price

CARSONS has introduced 2s. cartons of Mascot Assortment and Princess Assortment (confectionery and chocolate creams).

TV Campaign

ONLY a short while after its formation as a new Lyons subsidiary, Rolls Confectionery has launched its first press and television advertising campaign.

Heavy bookings covering the next twelve months have been made for two principal lines, Whispers, a crisp mint crunch in a rich milk chocolate, now available in 1s. 6d. boxes and 6d. bags; and Sunfresh Slices, sold nationally as a 6d. roll or a 2s. carton.

This month, Whispers is being featured mainly in a series of 15-second live-action films on several stations, including Tyne Tees, Northern and TWW; also in large space advertisements in the Scottish press.

Also starting this month is a series of large space advertisements for Sunfresh Slices in the national press. This campaign will be particularly heavy during the spring and summer months.

Both products will be backed by extensive point of sale material for dealers all over Britain.

The 6d. bag and the display outer in which they are sent to retailers have been given a new look to coincide with imminent national distri-

continued on page 8

Left: Packer's Bumper Bar. Above: Callard & Bowser's new sixpenny packs

The very compact Instant Soup Heater, marketed by Cona, heats the soup in its own tin

Another winner from KIA-ORA

TRANSPARENT CARTON for KIA-ORA 1/-

This is the best-looking, quickest-selling cup squash carton ever introduced!
An entirely *new* carton . . . a unique carton . . . a carton that keeps Kia-Ora GOLDEN ORANGE at its freshest and most delicious longer than ever before. And all this for the same price.

GOLDEN ORANGE SQUASH

Initial deliveries are now being made in certain districts of the London area, and the new carton will be progressively introduced to all cinemas and theatres supplied from our London agency at Blackfriars. Other agencies will be equipped to handle the new cartons as rapidly as possible, although owing to the revolutionary nature of the process some delay is inevitable. Our cinema friends in other areas will receive individual notice just as soon as supplies are available.

LOOK AT THE ADVANTAGES!

- *Tremendous eye-appeal . . . now you can* see *what you are drinking*
- *Greatly improved seal made of robust polystyrene*
- *Easy opening . . . simply pierce lid indent with toughened straw*
- *Drink stays fresh longer*

SPECIAL COLOUR FILMLET & SHOWCARD Kia-Ora have prepared a colour film and showcard to introduce the new carton and demonstrate the method of opening. Just show them—and watch the carton do the rest!

KIA-ORA CUP SQUASH DEPT., 33 RUSHWORTH STREET, BLACKFRIARS, LONDON, S.E.1. TELEPHONE: WATERLOO 3063

NEWSLINES ON NEW LINES—contd.

bution. The new moisture-proof and heat-sealed bag carries a simpler and more eye-catching design in chocolate brown, green and cerise. The outer has been enlarged to hold 24 bags, and its design has been strengthened by the addition of a pictorial illustration of the product.

Available Soon

SOON to be available is a new pack for Welch's popular Caramel Bon Bons.

Previously these toffees with a soft sugar coating have been available only in weigh-out packs or a 2s. 6d. wooden drum. The new shilling carton is attractively printed in red, black and gold on white, and the sweets are protected by a moisture-proof cellulose packet, which also forms a window in the carton.

The carton contains 15 pieces (approximately 5 oz.) and the pack is one dozen per outer. Price to the retailer is 10s. 1½d. per outer, subject to the usual discounts for quantity.

An addition to Welch's toffee range is Pineapple Chews, presented in a specially designed wrapper. At present it is available only in bulk packings, but sixpenny and shilling packets are to be introduced this month. Another newcomer is Bitter Lemons, which is being added this month to the company's boiled sweet lines in sixpenny and shilling packets.

Meeting Demand

KEEPING pace with a growing demand for dessert chocolate, George Payne and Co., maker of the well-known Paynes Poppets, has recently introduced its Dessert Chocolate Assorted Poppets in a black and gold ¼lb. packet to retail at 1s. 6d. per quarter lb.

Fast Heating

THE Cona Instant Soup Heater has been developed to provide a fast, economical and safe form of heating individual portion tins of soup.

The idea is to allow a portion of soup to be served within one minute of being ordered and it is, of course, heated in its individual tin, which is subsequently disposed of, thus saving washing up.

The Cona heater operates ingeniously by transforming the mains voltage to approximately ½-¼V, with a high amperage secondary current passing through the tin, which constitutes itself an electric heating resistance and so transfers its heat to the contents, within a second or two of being switched on. Owing to the high temperature produced, the equipment is suitable only for the heating of tins that have a substantial liquid content: it is essential, too, that containers are opened before being heated, and a special piercing key is included with the equipment.

First models of the heater are fitted with a small on/off switch, but this will not be incorporated in the production models as its function is merely as a master switch, a function that can equally well be served by disconnecting from the mains.

In the centre of the control panel is an automatic time switch which controls the heating period.

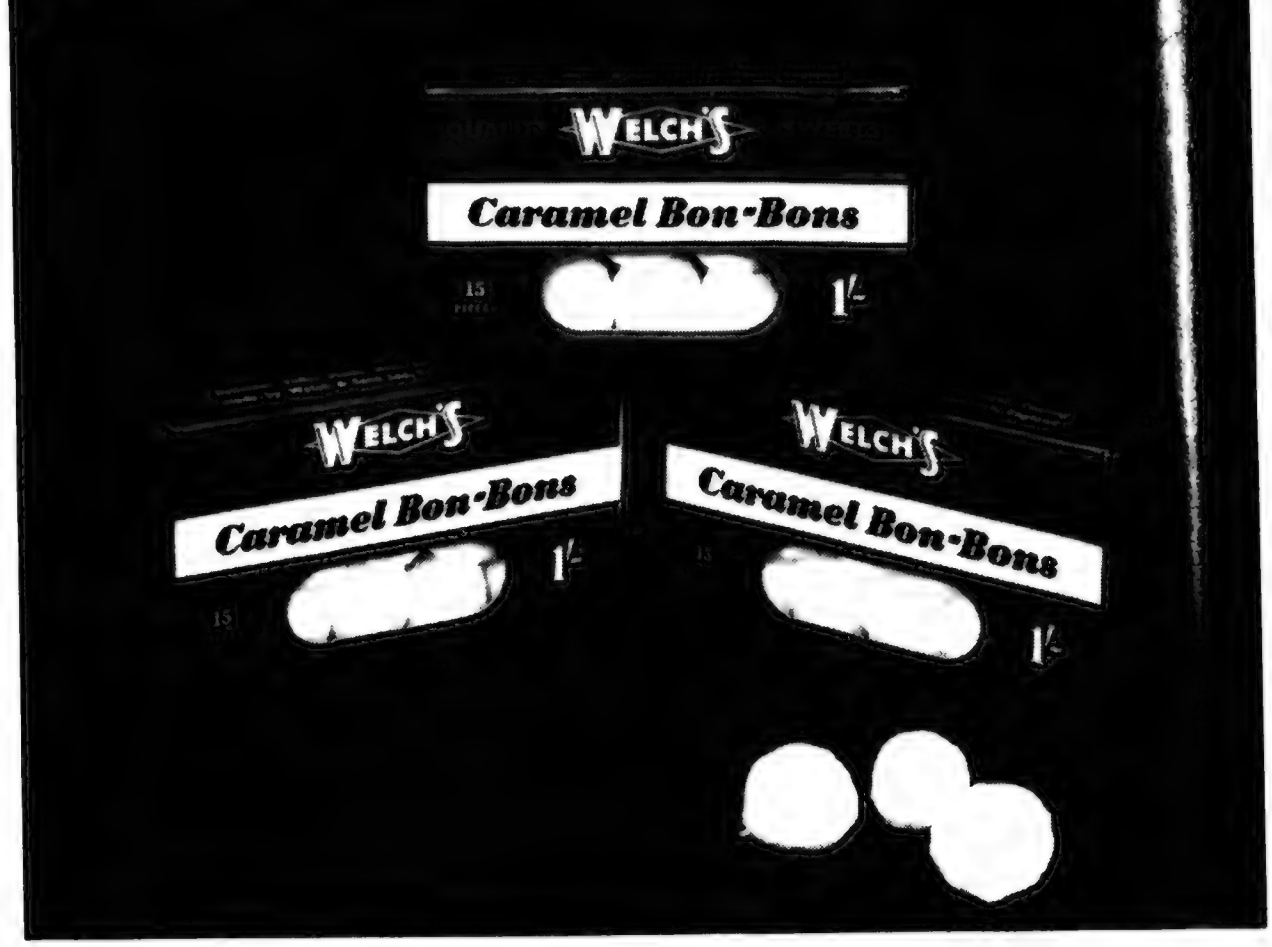
Profit Spinner

KIA-ORA states that its transparent, polystyrene carton for 1s. Golden Orange Squash is proving to be one of the greatest profit-spinners introduced to cinemas for many years.

Since this new carton was introduced to certain delivery routes in N.W. London on March 9, the cinemas involved have averaged double their normal take for drinks; and the demand is still increasing.

Kia-Ora has, in fact, been overwhelmed by inquiries for the new carton and will be very happy to meet them, but introduction of the carton to other areas is governed by the speed with which the company's various agencies can be equipped with the necessary plant.

With sales of the new cup soaring to double the normal level, this is, obviously, a sizeable operation. Certain modifications are being made at present and, when these have been completed, other parts of the area serviced from Blackfriars, London, will be covered: each customer will be notified individually when supplies can be made available.



The new pack for Welch's Caramel Bon Bons that is being made available this month

New Models

THREE entirely new models have been introduced by The Ditchburn Organisation—the Hotspa 460, Colespa 360 and the Mini-Spa.

All three machines are fully automatic, serving freshly-made drinks at the rate of one every seven seconds in hygienic, disposable cups.

In the new series of Hotspa and Colespa machines each gives a choice of seven drinks, the Hotspa supplying either tea or coffee four ways (with or without milk and sugar), plus hot

continued on page 10

Duncan's 1s. pack of Hazelnut Chocolate

The Ditchburn Mini-Spa drink vendor

People in the News

TOM WELCH, managing director of Welch's, who underwent a heart operation at Guy's Hospital recently, is home again and on the way to full recovery, but it will be some time before he can return to business. His son, Ian, has been appointed joint managing director, and the board has been strengthened with the promotion to director of Ted Smallman, the company's general manager for the past 14 years.

\+ + +

O. C. VAUDREY, who became a director of Pims Popcorn 18 months ago, is now general manager, his responsibilities including sales. A. M. Cuss has joined the company as factory manager.

WHY NOT INSTALL A 'HURRY BAR'?—continued

length. It is usual for the loaf to be cut into six long slices, and this gives the base for two sandwich joints. Do not use the crusts.

Take three of the slices and spread them with butter. Spread the first slice with scrambled egg, place the second slice on top of the first; spread this slice with creamed ham; the third slice goes on top of this and is spread with chopped lettuce and tomato mixed with a little mayonnaise to bind it. The whole is then coated with creamed cheese, sprinkled with chopped parsley and garnished with radish slices, and put into the refrigerator until needed.

At the time of service, the whole of the sandwich "joint" is placed on a service plate, and you have ready for immediate service up to 24 portions from the one joint unit.

These types of sandwiches sell for between 2s. and 2s. 6d. per slice, and should show a 30 per cent. food cost.

There is no doubt that a "Hurry Bar" is a profitable operation both in labour cost and also food cost. It is well worth considering as a potential source of profit.

A UNIFORM WORLD—contd.

extensively made. These include a tailored button-front overall with shaped skirt and two side pockets, and a work dress with permanently pleated skirt.

Another style is a waitress's dress in Bri-Nylon piped with a matching apron and cap. This has a flared skirt, a specially designed shoulder yoke to give freedom of movement, and a side zip to ensure a good fit.

Besides the plain colours use is made of a number of patterned fabrics.

Amongst the vast range of sundry items supplied by Pathe Equipment, uniforms have an important place.

The company stresses that the impact of a well dressed sales staff in a cinema should never be under-estimated. A smart sales staff can be one of the first impressions which the patron has on entering the foyer and it is essential that this impression be favourable. The sales staff is "on show" to the public, and a neat and attractive overall can go a long way in creating a favourable atmosphere, and in encouraging sales.

Long sleeves, short sleeves, button fronts, crossovers. These are only a few of the styles available, and variations on these styles can be made to customers' own requirements.

Colours and contrasts are available. Of course, and moderately priced overalls are available in nylon, Terylene, poplin and drill, etc.

An example of the attractive button-through style in the range available from Herbert Liveries, Ltd.

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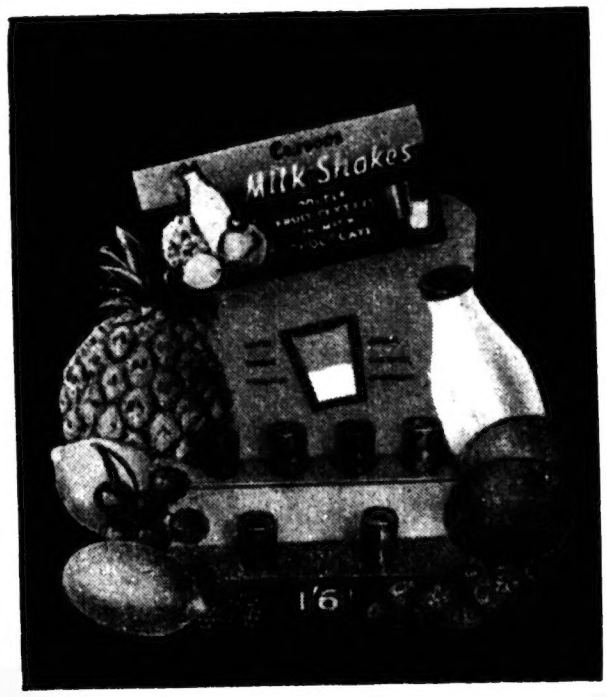

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NEWSLINES ON
NEW LINES—contd.

chocolate and two soups. The Colespa provides seven ice-cold drinks such as orange, lemon, lime and cola, both sparkling and still.

The machines have new styling and colour, with illuminated Perspex panels and other new features are: a break tank and water pump to eliminate worries about varying water pressures: new cup-dispenser and cup-drop mechanism: easy access for maintenance and cleaning; and incorporation of an anti-theft plate.

The Mini-Spa is a small unit that serves either tea or coffee four ways, plus hot chocolate, and has a capacity of up to 200 cups, and has also been designed for simplicity of servicing and trouble-free operation.

Shilling Bar

A RECENT introduction in Scotland and the Newcastle area by W. and M. Duncan is a shilling bar of Hazelnut Milk Chocolate. The intention is to extend distribution to the remainder of the country as soon as possible. The wrapper is designed so that the bar can be displayed from both sides.

Duncan's has also introduced into Scotland and the London area a 4 lb. weigh-out box of Milk Chocolate Caramels, retailing at 1s. per quarter lb.

Over the Border

ORIGINALLY marketed in the North of England, Tobler Jamaica will now be on sale across the border. This milk chocolate-covered, soft nougat bar, containing raisins and a rum flavour, will be on sale in Scotland during the first week of May.

An assortment of six cream centres made with real fruit juices, Chocolate Fruit Creams, is the latest product to be launched by Chocolat Tobler.

The six soft-centred flavours are orange, black currant, gooseberry, lemon, lime and raspberry, and have a fine dessert chocolate couverture. They are most attractively packed in magenta, gold, white and black cartons, carrying a colourful illustration of the six fruits. Retail price is 3s. per ½ lb. and 5s. 9d. per lb.

Chilled Flavours

ONE special feature of a new soft drink machine by W. M. Still and Sons is a detachable stainless steel canister containing concentrated flavour housed in a refrigerated compartment, along with a water reservoir tank.

When a coin is inserted, a measured amount of concentrate and chilled water is automatically mixed in a throw-away cup. The capacity of the concentrate canister is one gallon, sufficient for 150-200 drinks, depending on the strength required.

The machine is neatly proportioned and very compact. Dimensions are: 52½ in. high x 18 in. wide x 20¼ in. deep (80½ in. high with cup turret). The steel cabinet is attractively painted in blue and white.

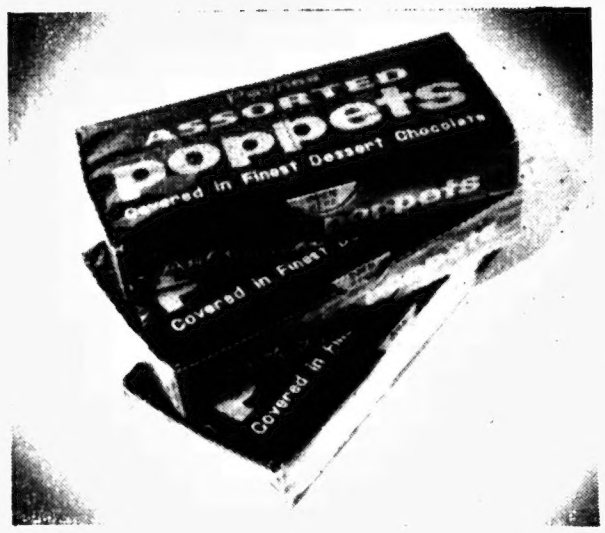
Telling the Patrons

NEW press and TV campaigns have started for Cravens Best English Mints, Mary Ann Creamy Toffee and Original French Almonds.

Seven- and 15-second spots appear in Yorks/Lancs, Midlands, London and Tyne Tees and there were pre-Easter 60-second magazine participations on Tyne Tees.

Press advertising is being carried in Northern editions of national dailies, provincial evenings and *The Viewer*.

The range of Tanzaro Squashes and packs available to cinemas



Latest in the Paynes Poppet lines

U.S Award

JAMES KEILLER AND SON, of Dundee, has won a "Recognition of Quality" award from The Candy Clinic of The Manufacturing Confectioner of America.

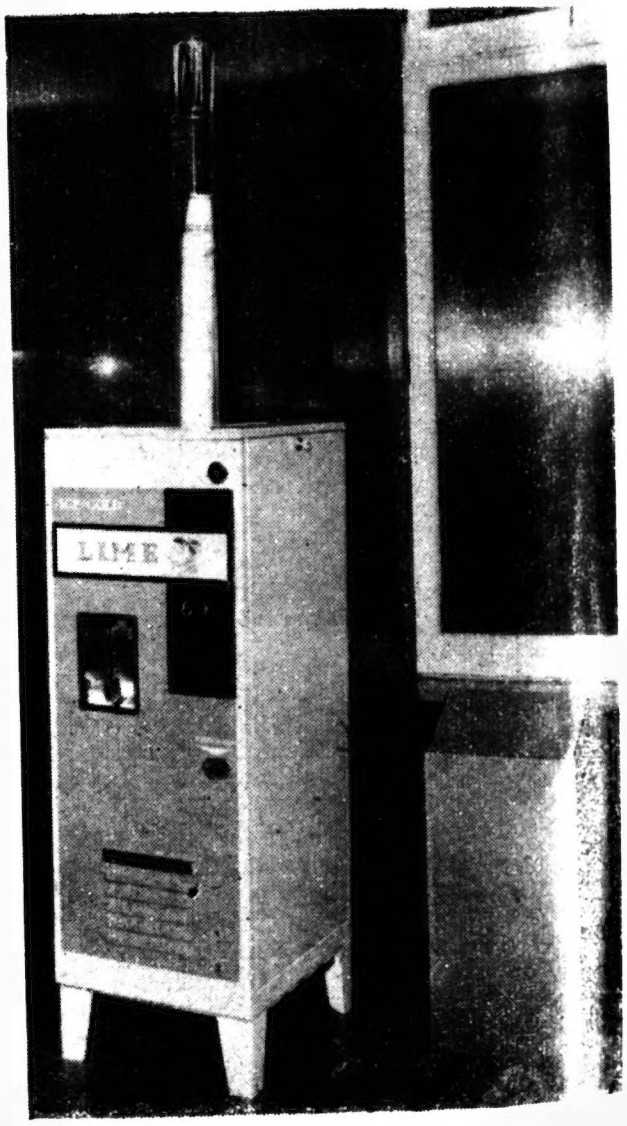
The Clinic acclaims the company's Butterscotch as "an outstanding achievement in the field of candy making."

Last month Keiller introduced Spellos to the North of England. These are eleven fruit chews to each 4d. pack in three flavours, lime, orange and lemon. Now they will be on sale south of the Thames from May 1.

Reductions

JOHN MACKINTOSH has reduced the retail price of Quality Street.

In the autumn of 1958 the high cost of raw materials, especially cocoa beans, left the company no choice but to increase the price of Quality Street to 1s. 1d. per quarter. Raw material prices having now eased, the price per quarter has returned to 1s. The 1s. unit pack remains at 1s. The ½lb. carton has been reduced to 2s. 3d. and the 1lb. carton to 4s. 4d.



This soft drink machine from W. M. Still has a stainless steel canister to house the concentrated and refrigerated flavours

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The 1/- Carton that sells on sight!

The colourful packing of Welch's Caramel Bon-Bons makes an attractive selling unit, while the rich creamy-tasting toffee with its thick soft sugar coating ensures that your customers will return for more.

That's why you'll find it well worth while to give prominent counter display space to Welch's Caramel Bon-Bons.

ALSO AVAILABLE IN 5lb JARS and 4lb BOXES FOR WEIGH-OUT SALES

Place an order now and POCKET A PACKET with CARAMEL BON-BONS

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